

SECOND EDITION.

CITY AND COUNTY OF BRISTOL.



# Bristol Art Gallery.

## CATALOGUE

(WITH DESCRIPTIVE NOTES)

OF THE

PERMANENT AND FOURTH LOAN

## COLLECTION OF PICTURES

AND THE

## COLLECTION OF STATUARY.

COMPILED BY

RICHARD QUICK,  
SUPERINTENDENT.

BRISTOL:

J. W. ARROWSMITH, PRINTER, 11 QUAY STREET.

—  
1906.

*Price Twopence.*



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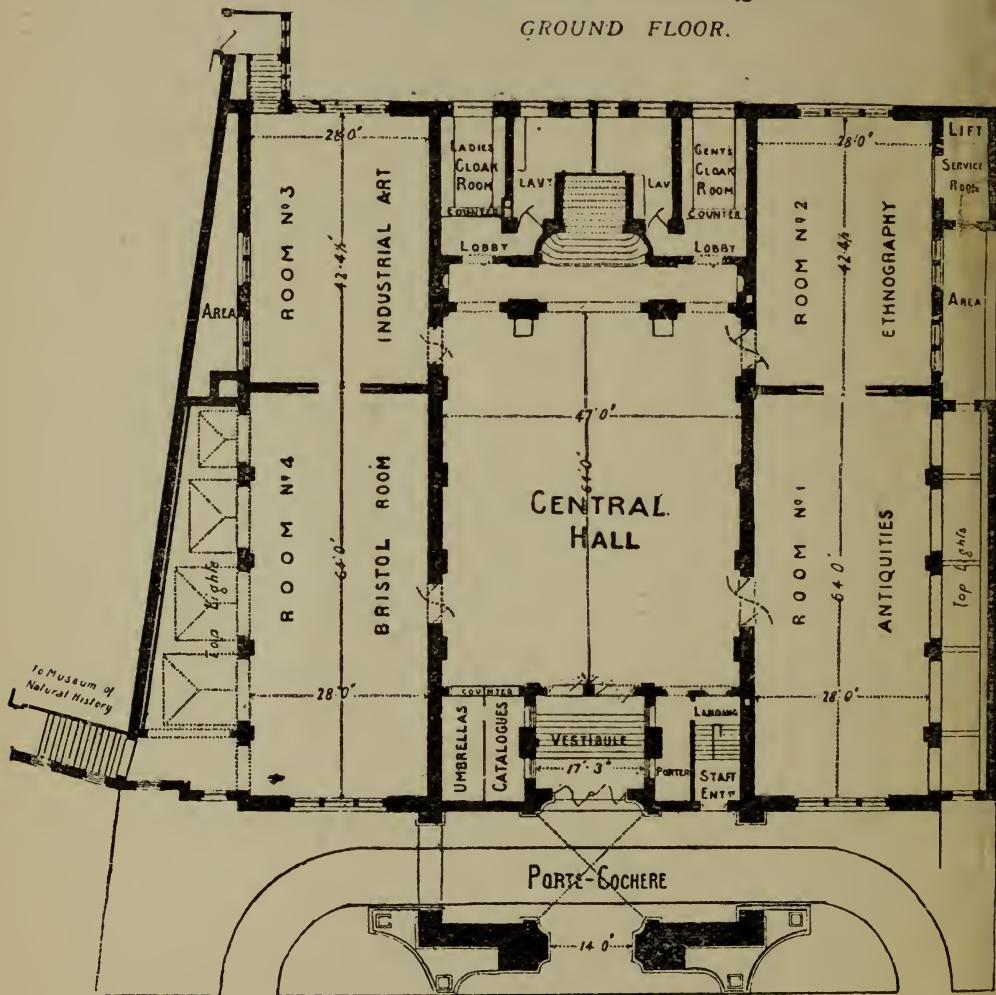
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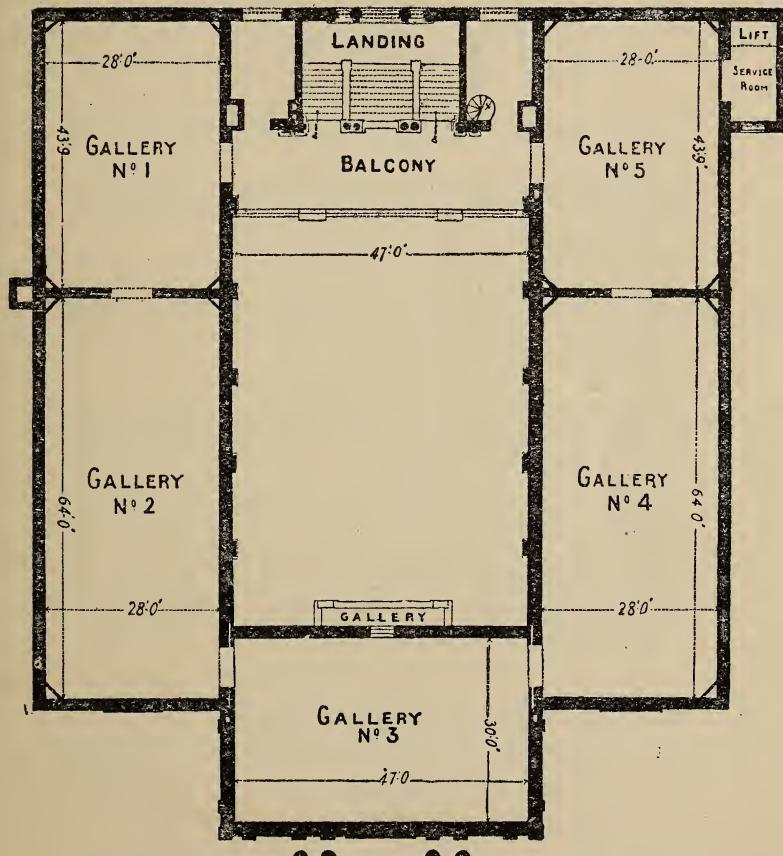
# MUSEUM OF ANTIQUITIES.

## GROUND FLOOR.



# ART GALLERY

FIRST FLOOR.



# Museum and Art Gallery Committee.

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THE LORD MAYOR.

Alderman W. R. BARKER, *Chairman.*

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*Superintendent of the Art Gallery and Antiquities:*

Mr. RICHARD QUICK.

## Arrangements for Opening, &c.

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The **Art Gallery** is open Free on Week-days as follows:—

**MONDAY, TUESDAY, THURSDAY, and  
FRIDAY,**  
**10.0 a.m. to 6.0 p.m.**

**WEDNESDAY and SATURDAY,**  
**10.0 a.m. to 9.0 p.m.**

**BANK HOLIDAYS, 10.0 a.m. to 9.0 p.m.**

**Closed on  
GOOD FRIDAY and CHRISTMAS DAY.**

Also is open Free on the

**First and Third SUNDAYS in each Month,  
from 2.0 p.m. to 5.0 p.m.**

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Umbrellas, sticks, &c., must be left at the Counter in the Central Hall.

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*The Present Loan Exhibition will close on November 30th.*

# List of Donors and Works Presented.

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The numbers following the names of the Artists correspond with the numbers in the Catalogue.

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Pictures with Numbers prefixed (B.) are to be found in the Bristol Room Catalogue.

---

## Ames, Mrs. C. H.

The Pontine Marsh, Italy	...	A. Vertuni	...	...	28
Cote House, Westbury-on-Trym	...	W. J. Müller	...	...	47

## Arrowsmith, J. W., Esq.

Memories	...	E. Normand	...	...	40
----------	-----	------------	-----	-----	----

## Ashman, Sir Herbert.

The Bandits	...	T. Barker	...	...	22
The Return of the Lifeboat	...	J. Roberts	...	...	23
Samson in Prison	...	E. Armitage, R.A.	...	...	24

## Baker, Arthur, Esq.

A Breton Pastoral	...	A. Romilly Fedden	...	...	48
-------------------	-----	-------------------	-----	-----	----

## Blood, G. E., Esq.

Slate Rocks, Ilfracombe	...	W. West	...	...	66
Edward Colston	...	W. Pether	...	...	B. 55

## Bompeiani, Madame.

Gipsy Girl	...	J. Curnock	...	...	56
------------	-----	------------	-----	-----	----

## Bowden, Executors of J.

Flamborough Head	...	J. C. Ibbetson Byrn, Miss.	...	..	5
------------------	-----	-------------------------------	-----	----	---

Interior with Sheep	...	G. Morland	...	...	1
---------------------	-----	------------	-----	-----	---

## Clark, M. A., Esq.

Bamborough Castle	...	J. Webb	...	...	15
Cologne Cathedral	...	J. Webb	...	...	16

	<b>Collette, W. V., Esq.</b>				
The Bathers	...	...	<i>W. V. Collette</i>	...	...
				101	
	<b>Daniel, H., Esq.</b>				
Lago Maggiore	...	...	<i>F. Matveeff</i>	...	...
				39	
	<b>Eberle, J. Fuller, Esq.</b>				
“Great Western”	...	...	<i>J. Walter</i>	...	...
Rownham Ferry, 1784	...	...	<i>W. Williams</i>	...	...
An Episode at Quatre Bras	...	...	<i>O. Pichat</i>	...	...
Medallion (Bronze)—Queen Victoria	...	...	<i>Sir J. E. Boehm, Bart., R.A.</i>		
The last days of H.M.S. “Formidable”	...	...	<i>A. Wilde Parsons</i>	...	52
	<b>Edwards, Mrs. E. R.</b>				
Kynance Cove, Cornwall...	...	...	<i>E. Edwards</i>	...	...
The Moat, Playford Hall...	...	...	<i>E. Edwards</i>	...	...
	37				
	38				
	<b>Fox, F. F., Esq.</b>				
Sebastian Cabot	...	...	<i>Unknown</i>	...	...
				18	
	<b>Fry, Francis J., Esq.</b>				
The Departure of John and Sebastian Cabot on their First Voyage of Discovery, 1497	...	...	<i>Ernest Board</i>	...	...
				102	
	<b>Fry, Right Hon. Lewis.</b>				
The Brazen Serpent	...	...	<i>E. Le Sueur</i>	...	...
The Flight of Jacob	...	...	<i>P. B. da Cortona</i>	...	...
	41				
	42				
	<b>Fuller, Executors of J.</b>				
Eurydice (Marble Statue)...	...	...	<i>Sir J. E. Boehm, Bart., R.A.</i>		
	<b>Gale, Mrs. W. J.</b>				
Going to the Fête	...	...	<i>J. Pratt</i>	...	...
				17	
	<b>George, W. E., Esq.</b>				
Floating Harbour	...	...	<i>C. P. Knight</i>	...	...
				34	
	<b>Herkomer, Professor H. von.</b>				
Sir H. M. Stanley	...	...	<i>Prof. H. von Herkomer, R.A.</i>	29	

	Heaven, W. Hudson, Esq.				
Empress Antonia (Marble Bust) ...				...	...
	Hosegood, S. C., Esq.				
On the Lyd	...	... John Syer		...	...
	Howell, J. H., Esq.				
Lincoln Cathedral	...	... F. A. W. T. Armstrong	...	...	35
	Hughes, W. W., Esq.				
Medallion (Girl's Head) ...	...	... E. H. Baily, R.A.	...	...	
	Hudd, A. E., Esq.				
Simplon Pass	...	... W. West		...	74
	Jacks, W., Esq.				
Mont Orgueil Castle	...	... G. Wolfe		...	30
Daffodils	...	... J. F. Parsons		...	31
	Newcombe, F., Esq.				
Vestibule of the Chapter House ...	J. S. Prout			...	53
The Wreck	...	N. Pocock		...	75
	Pass, A. Capper, Esq.				
Coombe Glen	...	... W. J. Müller		...	6
Clifton from Ashton Meadows	...	J. B. Pyne		...	7
Clifton	...	... W. West		...	8
The Timber Wagon	...	J. Syer		...	9
Bear-baiting in Gascony ...	...	E. Mondineu		...	10
Scotch Cattle	...	H. Park		...	11
Dutch Funeral	...	C. W. Bartlett		...	70
	Pethick, Mrs.				
Oliver Cromwell	...	... After Sir Peter Lely		...	59
Atalanta (Marble Figure)	...		...	...	
	Reed, W., Esq.				
Youth (Etching)	...	... After C. N. Hemm, A.R.A.	...	65	
	Robinson, Alfred R., Esq.				
The Awakening	...	T. C. Gretch		...	100
	Shaw, Mrs. A. O.				
Family Group	...	James Curnock	...	...	99

	Smith, Reginald, Esq.			
A Passing Shower	... ...	<i>Reginald Smith, R.B.A.</i>	...	68
	Smyth, Lady.			
Sir Greville Smyth, Bart.	... ...	<i>Aridieoni</i>	...	...
	Stevens, Yates, Mr. and Mrs.			
Inspiration	... ...	<i>H. Schmalz</i>	...	33
	Swann, E. J., Esq.			
Portrait of a Gentleman	... ...	<i>J. Curnock</i>	...	32
	Talmadge, Executors of Mrs. M.			
Winter	... ...	<i>K. Heffner</i>	...	2
Scene in Holland	... ...	<i>K. Heffner</i>	...	3
Morning mists—Hastings boats	... ...	<i>W. R. Beverley</i>	...	50
	Taylor, T. D., Esq.			
Free Port day in Bristol	... ...	<i>S. G. Tovey</i>	...	B. III
Richard Smith, surgeon	... ...	<i>N. C. Branwhite</i>	...	64
	Thomas, Chas., Esq.			
A breezy day on the coast	... ...	<i>C. Branwhite</i>	...	12
	Trapnell, A., Esq.			
November	... ...	<i>B. W. Leader, R.A.</i>	...	19
	Tyndall, Miss.			
Views of Bristol	... ...	<i>J. Harrison</i>	...	57, 58
				B. 41, B. 45
	Wills, George A., Esq.			
Timber-hauling in the New Forest	<i>Lucy E. Kemp-Welch</i>		73, 85	
	Wills, Henry Overton, Esq.			
The Old Guards' Cheer	... ...	<i>Prof. H. von Herkomer, R.A.</i>	76, 84	
	Wills, W. Melville, Esq.			
Cerig-Gwynion, Radnorshire	... ...	<i>H. W. B. Davis, R.A.</i>	...	103
	The Right Hon. Lord Winterstoke.			
In the Sahara	... ...	<i>P. R. A. Müller</i>	...	36
The Rising of the Nile	... ...	<i>F. Goodall, R.A.</i>	...	65

## In the Biographical Notices of the Artists

R.A. stands for Member of the Royal Academy.

A.R.A.      „      Associate of the Royal Academy.

R.W.S.      „      Member of the Royal Society of  
Painters in Water-Colours.

A.R.W.S.      „      Associate of the Royal Society of  
Painters in Water-Colours.

R.I.      „      Member of the Royal Institute of  
Painters in Water-Colours.

R.B.A.      „      Member of the Royal Society of  
British Artists.

R.S.A.      „      Member of the Royal Scottish Academy.

R.C.A.      „      Member of the Royal Cambrian  
Academy.

R.H.A.      „      Member of the Royal Hibernian  
Academy.

R.E.      „      Member of the Royal Society of  
Painter-Etchers.

A.R.E.      „      Associate of the Royal Society of  
Painter-Etchers.

## Introductory Note.

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THE Bristol Art Gallery was generously presented to the City by Sir William Henry Wills, Bart. (Lord Winterstoke), and the key of the building handed over to the Lord Mayor on January 2nd, 1905.

The building is of imposing appearance, and classic in style, the crowning feature of the elevation being a sculptured group symbolical of the arts of painting, sculpture, and architecture. It is built of Bath stone, which is admirably suited to this style of architecture.

The façade is 136 ft. by 112 ft. The architects were Messrs. Frank Wills, F.R.I.B.A., and Houston and Houston, A.R.I.B.A.

The large, top-lighted central hall, into which the main entrance leads, presents a peculiarly effective combination of strength and delicacy, its height and size being made exceptionally pleasing by the graceful carving and other enrichments, the decorative glass and rich marble work. Leading out of this hall, which contains loan cases from the Victoria and Albert Museum, on the ground floor are four museum rooms, and over these, on the first floor are corresponding rooms, forming four of the five picture galleries, the other gallery being over the arched entrance; all the galleries communicate by means of handsome doorways.

A wide balcony, or mezzanine gallery, runs round the central hall, and leads to the tea room, committee room, print room, and superintendent's room.

The entire building is lighted with electric light. Gas is used here and there as an emergency light.

The steps throughout are of white veined marble. The doors, seats, counters, and all internal woodwork are of polished American walnut, and the handles, &c., are of antique bronze.

The whole of the ground floor is of mosaic work, and the picture galleries are of oak parquetry.

The Art Gallery was officially opened by Professor Hubert von Herkomer, C.V.O., R.A., on February 15th, 1905.

The Lord Mayor (Alderman Edward Burnet James) presided. Professor Herkomer gave a thoughtful and inspiring address. He said that an art gallery was not merely a source of delight and mental refreshment for the whole people, but a place of true education. Here nature was seen through an artist's temperament. He concluded by giving the advice to the Committee, "Always make your plans for the long future."

The attendance of visitors for the first year was 582,565.

JUNE, 1906.

R. Q.



# CATALOGUE.

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*NOTE.—As the frequent rearrangement of the Galleries necessitates a change in the position of some of the Pictures, they may not be found in the order in which they occur in the Catalogue, but, being numbered, they may readily be found by reference to the consecutive numbers prefixed to the description.*

*The letters w. and h. in the sizes of the Pictures mean wide and high (sight measurement). The Catalogue number of each Picture will be found on the left-hand side of the frame. (gilt card).*

*Those Works marked with an asterisk (\*) are hung in the Bristol Room on the Ground Floor.*

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## Permanent Collection.

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### 1. INTERIOR WITH SHEEP.

GEORGE MORLAND.

Presented by Miss BYRN.

George Morland was born on the 26th June, 1763, in London, and was instructed in his art by his father. His subjects were generally animals, or of a domestic character, and all his pictures were executed with extreme facility. Morland's death, hastened by dissipation, took place in London on the 29th October, 1804, when he was forty-two years of age.

On Canvas, 18 in. w. by 15 in. h.

**2. WINTER.****KARL HEFFNER.**

Talmadge Bequest.

On Canvas, 56 in. w. by 26 in. h.

**3. SCENE IN HOLLAND.****KARL HEFFNER.**

Talmadge Bequest.

On Canvas, 56 in. w. by 26 in. h.

**4. VIEW ON THE AVON.****SAMUEL JACKSON.**

(Purchased.)

Samuel Jackson was born at Bristol in 1794. Developing a taste for art, at the age of 30 he became a pupil of F. Danby, who was then living at Bristol. Two years later he became an Associate Exhibitor of the Water-Colour Society, and contributed landscapes annually up to 1848, when he withdrew from the Society. When between 60 and 70 he made a sketching tour in Switzerland. He died in 1869.

On Canvas, 41 in. w. by 25 in. h.

**5. VIEW OF FLAMBOROUGH HEAD.****J. C. IBBETSON.**

Bowden Bequest, 1904.

A party of smugglers are landing a cargo on the shore, with numerous horsemen and other figures.

Julius Caesar Ibbetson was born at Masham, Yorkshire, in 1759. When seventeen years of age he painted a theatrical scene. In 1785-7 he exhibited three views at the Royal Academy. In 1788 he went to China, but on his return recommenced sending pictures to the Academy, his works, in oil and water-colours, representing coast scenes and landscapes, with figures and cattle. He died at Masham in 1812.

On Canvas, 27 in. w. by 20 in. h.

**6. COOMBE GLEN, NEAR BRISTOL.**

W. J. MÜLLER. 1831.

Presented by ALFRED CAPPER PASS, Esq.

William James Müller was born at Bristol in 1812. His father was a German, and Curator of the Museum of the Bristol Institution. Müller was for a time a pupil of his townsman, J. B. Pyne, the landscape painter. In 1834 he made a tour on the Continent, and in 1838 started upon a long and arduous journey through Greece and Egypt, settling in London after his return in 1839. Many sketches and pictures of Oriental manners and scenery were the result of these journeys. In 1845 Müller left London for Bristol for the benefit of his health, but his strength gradually failed, and he died on September 8th of that year, at the early age of 33.

On Canvas, 26 in. w. by 31 in. h.

**7. CLIFTON FROM ASHTON MEADOWS.**

J. B. PYNE. 1836.

Presented by ALFRED CAPPER PASS, Esq.

James Baker Pyne was born in Bristol in 1800. He was intended for the law, but abandoned it to become an artist. In 1835 he went to London and exhibited at the Royal Academy. In 1842 he was elected a Member of the Society of British Artists, and was for some years its Vice-President. In 1846 he made a tour on the Continent, revisiting Italy in 1851. He died in 1870.

On Canvas, 53 in. w. by 34 in. h.

**8. CLIFTON.**

W. WEST. 1830.

Presented by ALFRED CAPPER PASS, Esq.

William West, landscape painter, was born in 1801, at Bristol, where he practised for most of his life. He began exhibiting at the Royal Academy in 1845. In 1851 he was elected a Member of the Society of British Artists, to whose exhibitions he was a constant contributor. He died at Chelsea in January, 1861.

On Canvas, 36 in. w. by 27 in. h.

**9. THE TIMBER WAGON.****JOHN SYER.**Presented by **ALFRED CAPPER PASS, Esq.**

John Syer was born at Atherstone, Warwickshire, in 1815. He came to Bristol in 1848, where he received instruction from Fisher, a miniature painter. His water-colour drawings are bold, free representations of Welsh and English scenery, as are also most of his oil paintings. He was a Member of the Royal Institute of Painters in Water-Colours. He also exhibited at the Royal Academy between the years 1832 and 1875. He died suddenly on June 26th, 1885, at Exeter, whilst on a sketching tour, at the age of 70.

On Canvas, 72 in. w. by 41 in. h.

**10. BEAR-BAITING IN GASCONY.**

(Scene in a French village; the picture is full of sunshine, life, and animation.)

**E. MONDINEU.**Presented by **ALFRED CAPPER PASS, Esq.**

(Awarded a medal in the Paris Salon Exhibition, 1901.)

On Canvas, 124 in. w. by 72 in. h.

**11. SCOTCH CATTLE AND SHEEP.****H. PARK. 1865.**Presented by **ALFRED CAPPER PASS, Esq.**

Henry Park was born on July 20th, 1816, at Bath. As a child he exhibited a talent for drawing, turning his friends and relatives into models. Later he became a pupil in the Royal Academy. He worked principally on portrait and figure subjects, but later developed as an animal painter, his cattle and sheep pictures being widely known. He died in Bristol, May 28th, 1871.

On Canvas, 63 in. w. by 36 in. h.

**12. A BREEZY DAY ON THE COAST.**

C. BRANWHITE, R.W.S. 1877.

Presented by CHARLES THOMAS, Esq.

Charles Branwhite was born at Bristol in 1817. He began as a sculptor, but in 1838 was led to exchange the chisel for the brush. He formed a friendship with William Müller, with whom he studied, and spent much time in sketching in Leigh Woods and other beautiful spots in the neighbourhood. He was a Member of the Society of Painters in Water-Colours for some years before his death, which occurred in 1880. His works are chiefly landscapes.

On Canvas, 73 in. w. by 45 in. h.

**13. RAJAH RAM MOHUN ROY.**

H. P. BRIGGS, R.A.

Presented by Miss KIDDELL.

Rajah Ram Mohun Roy, the great Hindu Reformer, was born in 1774, and died at Stapleton, Bristol, in 1833.

Henry Perronet Briggs was born at Walworth in 1792. He was elected a Royal Academician in 1832. Historical and portrait painter. He died in 1844.

(Exhibited at the Royal Academy, 1832.)

On Canvas, 57 in. w. by 93 in. h.

**14. VIEW OF BRISTOL.**

F. NICHOLSON.

Francis Nicholson was born at Pickering, Yorks, in 1753. He was one of the founders of the Water-Colour Society. Died 1844.

Water-Colour, 11 $\frac{1}{2}$  in. w. by 7 $\frac{3}{4}$  in. h.**15. BAMBOROUGH CASTLE.**

JAMES WEBB. 1862.

Presented by MYLES A. CLARK, Esq.

Bamborough Castle is situated on the north-eastern extremity of the coast of Northumberland. It stands on a lofty mass of basaltic rock, the side facing the sea being 150 ft. above the sea level.

James Webb was well known for his seascapes and coast scenes. He was an occasional exhibitor at the Royal Academy. He died in March, 1895.

On Canvas, 71 in. w. by 42 in. h.

**16. COLOGNE CATHEDRAL.**

JAMES WEBB. 1869.

Presented by MYLES A. CLARK, Esq.

On Canvas, 71 in. w. by 48 in. h.

**17. GOING TO THE FÊTE.**

JONATHAN PRATT. 1877.

Presented by MRS. W. J. GALE.

On Canvas, 43 in. w. by 31 in. h.

**18. SEBASTIAN CABOT.**

Artist unknown.

Copy of the portrait originally in the possession of C. J. Harford, Esq. The original was removed to America, where it was destroyed by fire. Before its destruction several copies had been made.

Presented by FRANCIS F. FOX, Esq.

Sebastian Cabot was born about 1474, of Venetian parentage. Bristol is said to have been his native town. In 1497 John Cabot and his three sons, Lewis, Sebastian, and Sanctus, sailed from Bristol in the ship *Matthew*, probably less than a hundred tons burden, equipped by Bristol merchants and manned by eighteen seamen, and discovered the mainland of America.

On Canvas, 28 in. w. by 35 in. h.

**19. NOVEMBER.**

B. W. LEADER, R.A. 1884.

Presented by ALFRED TRAPNELL, Esq.

On Canvas, 38 in. w. by 25 in. h.

**20. HER MAJESTY QUEEN VICTORIA.**

Copied by Horace van Ruith, by permission of Her Majesty, after her visit to Bristol in 1899. The original, which is at Windsor Castle, was painted by Professor H. von Angeli in 1885.

Presented by the SUBSCRIBERS.

On Canvas, 77 in. w. by 98 in. h.

**21. HER MAJESTY QUEEN VICTORIA  
CONFERRING THE HONOUR  
OF KNIGHTHOOD UPON  
HERBERT ASHMAN, Esq., First  
Lord Mayor of Bristol, at the Council  
House, Bristol, Nov. 15th, 1899.**

R. CATON-WOODVILLE.

Presented by the SUBSCRIBERS.

On Canvas, 96 in. w. by 60 in. h.

**22. THE BANDITS.**

THOMAS BARKER. 1793.

Presented by Sir HERBERT ASHMAN.

Thomas Barker (called "Barker of Bath") was born near Pontypool, in Monmouthshire, in 1769. Young Barker early showed a remarkable genius for drawing figures and designing landscapes, and on the removal of the family to Bath, he found a valuable patron in Mr. Spackman, a wealthy coach-builder of that city. For several years he employed himself in copying the works of the old Dutch and Flemish masters, and at the age of 21 was sent to Rome. This proved of great advantage to him, although he painted very few pictures there. On his return he settled at Bath, and from that time his career was a most successful one. He exhibited many works at the British Institution, but his name very seldom occurs in the catalogues of the Royal Academy. He died at Bath on the 11th December, 1847.

On Canvas, 78 in. w. by 72 in. h.

**23. THE RETURN OF THE LIFEBOAT.****J. ROBERTS.**

Presented by Sir HERBERT ASHMAN.

On Canvas, 60 in. w. by 43 in. h.

**24. SAMSON IN PRISON GRINDING CORN.****E. ARMITAGE, R.A. 1851.**

Presented by Sir HERBERT ASHMAN.

The picture illustrates the passage which refers, in the Book of Judges, to Samson's captivity and the cruelties he suffered at the hands of his enemies: "But the Philistines took him, and put out his eyes, and brought him down to Gaza, and bound him with fetters of brass, and he did grind in the prison-house."—*Judges* xvi. 21. The scene is dramatically presented to the spectator. Samson, with face upturned, mourns his unhappy fate, as with great strength he pushes forward the pole that turns the corn-mill, in front of which a slave apparently is prepared to urge him with a whip to greater speed, while a Philistine keeper, on the opposite side of the mill to that occupied by Samson, is seated on the same pole, directing with a pointed staff the movements of the captive. In the background are two young Philistine girls regarding with a kind of compassionate interest Samson at his wretched task; and curiosity has attracted a group of the inhabitants of Gaza to the windows of the prison-house.

" Why was my breeding ordered and prescribed  
 As of a person separate to God,  
 Designed for great exploits, if I must die  
 Betrayed, captived, and both my eyes put out  
 Made of my enemies the scorn and gaze,  
 To grind, in brazen fetters, under task,  
 With this Heaven-gifted strength? Oh, glorious strength,  
 Put to the labour of a beast—debased  
 Lower than bond-slave! Promise was, that I  
 Should Israel from Philistine yoke deliver;  
 Ask for this great deliverer now, and find him  
 Eyeless, in Gaza, at the mill, with slaves,  
 Himself in bonds, under Philistine yoke."

*Samson Agonistes.*

Edward Armitage was born in London in 1817, and died in 1896.

(Exhibited at the Royal Academy, 1851.)

On Canvas, 7 in. w. by 51 in. h

25. \*THE "GREAT WESTERN" ON  
HER FIFTH PASSAGE FROM  
BRISTOL TO NEW YORK.

J. WALTER. 1839.

Presented by Alderman J. FULLER EBERLE.

On Canvas, 59 in. w. by 35 in. h.

26. \*HOTWELLS AND ROWNHAM  
FERRY, 1784.

W. WILLIAMS.

Presented by Alderman J. FULLER EBERLE.

On Canvas, 50 in. w. by 39 n. h.

27. AN EPISODE AT QUATRE BRAS.

O. PICHAT.

Presented by Alderman J. FULLER EBERLE.

On Canvas, 82 in. w. by 49 in. h.

28. THE PONTINE MARSH, ITALY.

A. VERTUNI.

Presented by Mrs. C. H. AMES.

On Canvas, 58 in. w. by 29 in. h.

29. SIR HENRY M. STANLEY, Traveller  
and Explorer.

PROFESSOR HUBERT VON HERKOMER,  
C.V.O., R.A. 1867.

Presented by the ARTIST. 1905.

On Canvas, 31 in. w. by 36 in. h.

**30. MONT ORGUIEL CASTLE, JERSEY.**  
**GEORGE WOLFE.**

Presented by W. JACKS, Esq.

George Wolfe was born in Bristol on January 11th, 1834, and commenced drawing in 1851, at the age of 17. He made rapid improvement, painted in oils and water-colours, and was so successful that about the year 1857 his pictures were hung at the Royal Academy. He died about 1890.

On Canvas, 72 in. w. by 42 in. h.

**31. DAFFODILS.****J. F. PARSONS. 1888.**

Presented by W. JACKS, Esq.

On Canvas, 29 in. w. by 37 in. h.

**32. PORTRAIT OF A GENTLEMAN.****JAMES CURNOCK.**

Presented by EDWARD JAMES SWANN, Esq.

On Canvas, 41 in. w. by 51 in. h.

**33. INSPIRATION.****HERBERT SCHMALZ. 1883.**

Presented by Mr. and Mrs. YATES STEVENS AND FAMILY in memory of the late Sir Joseph D. Weston.

On Canvas, 34 in. w. by 50 in. h.

**34. FLOATING HARBOUR, BRISTOL.****C. P. KNIGHT. 1879.**

Presented by WILLIAM EDWARDS GEORGE, Esq.

Charles Parsons Knight was born in 1829. He resided at Clifton, and from about 1880 at Tiverton. He had a high reputation for his knowledge of cloud form and sea effects. He was a frequent exhibitor at the Royal Academy. He died on January 22nd, 1897.

On Canvas, 40 in. w. by 27 in. h.

**35. LINCOLN CATHEDRAL.**

F. A. W. T. ARMSTRONG, R.B.A.

Presented by J. H. HOWELL, Esq.

On Canvas, 25 in. w. by 30 in. h.

**36. IN THE SAHARA.**

PAUL R. A. MÜLLER.

Presented by The Right Hon. Lord WINTERSTOKE.

On Canvas, 72 in. w. by 37 in. h.

**37. KYNANCE COVE, CORNWALL.**

EDWIN EDWARDS.

Presented by Mrs. E. R. EDWARDS.

Edwin Edwards was born at Framlingham in 1823. He was originally brought up for the law, but decided to adopt oil-painting as a profession. He commenced water-colour painting after a journey in the Tyrol, and in 1861 was induced to take up etching, on which his reputation chiefly rests. His works appeared at the Royal Academy, and at the Dudley Gallery. He died in London in 1879.

On Canvas, 72 in. w. by 48 in. h.

**38. THE MOAT, PLAYFORD HALL.**

EDWIN EDWARDS.

Presented by Mrs. E. R. EDWARDS.

On Canvas, 49 in. w. by 31 in. h.

**39. LAGO MAGGIORE.**

F. MATVEEFF. 1812.

Presented by HENRY DANIEL, Esq.

Fedor M. Matveeff was born in St. Petersburg in 1758. He was one of the most distinguished Russian landscape painters of his time. He painted most of his pictures in Rome, where he died in 1826.

On Canvas, 61 in. w. by 41 in. h.

**40. MEMORIES.****ERNEST NORMAND.**

Presented by J. W. ARROWSMITH, Esq.

"The intention of the picture was to suggest the longing of an alien, who had passed into a Moorish harem, for the surroundings of earlier days. When once a girl passes into the harem in Morocco her liberty is limited to the central garden of the building and the roof towards eventide."—E. N.

On Canvas, 31 in. w. by 56 in. h.

**41. THE BRAZEN SERPENT.****EUSTACHE LE SUEUR.**

Presented by the Right Hon. LEWIS FRY.

Eustache le Sueur was born of humble parentage in Paris in 1616. He was one of the many celebrated artists who received instruction from Vouet, and his progress was such that he was selected by his master to assist him in various works. Although he did not visit Italy, he lost no opportunity of studying the works of the great Italian masters, the style of Raphael greatly attracting him. In 1640 he became a Member of the Guild of Master Painters; but quitted this, however, on the formation of the French Academy, of which he was one of the twelve original members. So great is the reputation in which Le Sueur is held by his fellow-countrymen, that French critics do not hesitate to compare him with Raphael. He died in Paris in 1655, at the early age of 38.

On Canvas, 53 in. w. by 38 in. h.

**42. THE FLIGHT OF JACOB.****PIETRO BERRITINI DA CORTONA.**

Presented by the Right Hon. LEWIS FRY.

"Then Jacob rose up, and set his sons and his wives upon camels; and he carried away all his cattle, and all his goods."—*Genesis xxxi. 17.*

Leah and Rachel are on the right of the picture.

Pietro Berriini da Cortona was born at Cortona in 1596. Most of his early life was spent in Rome, where he devoted himself to the study of the antique, and the works of Raphael, Michelangelo, and other Italian masters. Cardinal Sacchetti became his protector, and introduced him to Pope Urban VIII. He worked for twelve years at the frescoes of the Palazzo Barberini, which are considered to be his chefs-d'œuvre. He visited Lombardy, the Venetian States, and painted a good deal in Florence, but was afterwards exclusively employed at Rome, where he was knighted by Pope Alexander. He died on May 4th, 1669, and was interred in the Forum at Rome.

On Canvas, 68 in. w. by 75 $\frac{1}{2}$  in. h.

**43. BRISTOL FROM BRANDON HILL.**

JOHN SYER.

(Purchased.)

Water-Colour, 22 in. w. by 15 in. h.

**44. \*THE MAYOR'S CHAPEL—Interior,  
Looking East.**

J. WILLIS.

(Purchased.)

Water-Colour, 13 in. w. by 17 in. h.

**45. \*REDCLIFF CHURCH FROM REDCLIFF  
STREET.**

W. H. BARTLETT.

(Purchased.)

Water-Colour, 21 in. w. by 27 in. h.

**46. \*BROAD STREET—Looking through  
St. John's Arch.**

W. H. BARTLETT.

(Purchased.)

Water-Colour, 21 in. w. by 29 in. h.

**47. SKETCH OF COTE HOUSE,  
WESTBURY-ON-TRYM.**

W. J. MÜLLER.

Presented by Mrs. C. H. AMES.

Water-Colour, 14 in. w. by 9 in. h.

For Memoir see No. 6.

**48. A BRETON PASTORAL.**

A. ROMILLY FEDDEN. 1901.

Presented by ARTHUR BAKER, Esq.

Water-Colour, 49 in. w. by 37 in. h.

**49. TANTALLAN CASTLE.**

JOHN SYER. 1860.

Presented by the SUBSCRIBERS.

A storm has burst around the rock-bound coast on which the massive castle stands, and a schooner has been forced on to the rocks at the foot of the bold granite cliffs. Heavy, lowering clouds show that the storm has hardly spent its fury as yet, although a bright blue spot in the sky indicates that it is passing away. The sea is breaking over the stranded vessel, on which figures are clinging. Men and women are hurrying down the path to the rugged beach, and in the foreground several men are engaged in saving portions of the wreck, the foremast of the vessel having gone by the board, and been washed on shore. The gloomy-looking towers of the castle stand out in massive grandeur, and a wonderful amount of life and vigour is thrown into the picture.

For Memoir see No. 9.

On Canvas, 72 in. w. by 48 in. h.

**50. MORNING MISTS: HASTINGS  
BOATS.**

W. R. BEVERLEY.

Talmadge Bequest.

(*Exhibited at the Royal Academy, 1875.*)

Water-Colour, 53 in. w. by 31 in. h.

**51. VIEW OF BRISTOL FROM THE SOUTH-EAST.**

J. M. W. TURNER, R.A.

(Purchased.)

Joseph Mallord William Turner was born on April 23rd, 1775, in Maiden Lane, Covent Garden, where his father carried on business as a hairdresser. The friendship of Girtin, the water-colour painter, and the privilege of copying a collection of drawings in the possession of Dr. Monro, of the Adelphi, gave facilities for the development of the young painter's talent at an early age. Turner entered as student of the Royal Academy in 1789, in 1799 he was elected an Associate, and in April, 1802, became a full Academician, at the age of 27. In the same year he made his first tour on the Continent. His Liber Studiorum was begun in 1807, and forms perhaps the most satisfactory monument to his genius. In 1839 he sent the last picture to the Academy in which his full power was shown, namely, "The fighting Temeraire tugged to her last berth." After a life of almost unrivalled success, and an industry unsurpassed, this great landscape painter died unmarried at Chelsea, on December 19th, 1851. He was buried by the side of Sir Joshua Reynolds in St. Paul's Cathedral.

Water-Colour, and Engraving of same (1796), 5½ in. w. by 3½ in. h.

**52. THE LAST DAYS OF H. M. S.  
"FORMIDABLE."**

A. WILDE PARSONS. 1904.

Presented by Alderman J. FULLER EBERLE.

"There's a far bell ringing  
At the setting of the sun,  
And a phantom voice is singing  
Of the great days done."

Water-Colour, 46 in. w. by 30 in. h.

**53. VESTIBULE OF THE CHAPTER HOUSE, BRISTOL CATHEDRAL.**

J. SKINNER PROUT.

Presented by F. NEWCOMBE, Esq.

Water-Colour, 11 in. w. by 8 in. h.

**54. \*VIEW ON THE AVON, NEAR COOK'S FOLLY.**

J. J. SYER.

(Purchased.)

Water-Colour, 13 in. w. by 8 $\frac{1}{4}$  in. h.**55. ST. MARY REDCLIFF, FROM THE HARBOUR.**

Artist unknown.

(Purchased.)

Water-Colour, 12 in. w. by 17 in. h.

**56. GIPSY GIRL.**

JAMES CURNOCK.

Presented by Madame BOMPEIANI.

Water-Colour, 14 in. w. by 20 in. h.

**57. THE AVON NEAR SEA MILLS.**

J. HARRISON, M.D. 1846.

Presented by Miss TYNDALL.

Dr. J. Harrison was a friend of W. J. Müller, and often went out sketching with him.

Water-Colour, 19 in. w. by 12 $\frac{1}{2}$  in. h.**58. BRISTOL CATHEDRAL FROM SHIP-YARD.**

J. HARRISON, M.D. 1846.

Presented by Miss TYNDALL.

Water-Colour, 20 in. w. by 13 in. h.

**59. OLIVER CROMWELL.**

(After Sir Peter Lely's portrait in the Uffizi Gallery at Florence.)

Presented by Mrs. PETHICK.

On Canvas, 23 in. w. by 28 h

**60. ST. MARY REDCLIFF. (A Study.)**

W. J. MÜLLER.

Water-Colour, 7 $\frac{3}{4}$  in. w. by 11 $\frac{1}{2}$  in. h.**61. FALMOUTH HARBOUR.**

EDWIN HAYES, R.H.A., R.I. 1871.

Purchased out of the Capper Pass Bequest.

Edwin Hayes was born at Bristol in 1820. Painted marine subjects. He died in London, Nov. 7th, 1904.

On Canvas, 48 in. w. by 28 in. h.

**62. SALTWOOD CASTLE, KENT.**

H. BRITTAN WILLIS. 1851.

Purchased out of the Capper Pass Bequest.

H. Brittan Willis was born at Bristol in 1810, and painted landscapes and animals. He died in 1884.

On Canvas, 56 in. w. by 36 in. h.

**63. THE RISING OF THE NILE.**

F. GOODALL, R.A. 1865.

Presented by the Right Hon. Lord WINTERSTOKE, 1906.

The picture depicts an Egyptian family escaping from the rising river, which has already encircled the village, to higher ground, while friendly hands are conveying the aged to a place of safety. The mother in the centre is anxious for her baby's safety, which she carries on her shoulder, while the little girl is seen carrying a pet lamb.

On Canvas, 54 in. w. by 30 in. h.

**64. PORTRAIT OF RICHARD SMITH,  
Surgeon.**

N. C. BRANWHITE.

Presented by T. D. TAYLOR, Esq. 1905.

On Canvas, 26 in. w. by 30 in. h.

**65. YOUTH—Rounding the Buoy.**

(After C. Napier Hemy, A.R.A.)

Presented by W. REED, Esq.

Etching (signed Artist's Proof), 29 $\frac{1}{2}$  in. w. by 17 in. h.**66. SLATE ROCKS, ILFRACOMBE.**

W. WEST.

Presented by G. E. BLOOD, Esq. 1905.

For Memoir see No. 8.

On Canvas, 57 in. w. by 36 in. h.

**67. ON THE LYD.**

JOHN SYER. 1885.

Presented by SAMUEL C. HOSEGOOD, Esq. 1905.

This was the last picture painted by Syer. On the eve of the day of his death he remarked to his friend, in whose studio he had been painting: "I'll come in to-morrow, William, just to give one or two more touches." "Sign it," insisted Mr. Widgery. "It'll do—sign it," and John Syer obeyed. That night, in the billiard-room of his hotel, he was seized with pains in the region of the heart, and in thirty-six hours he had breathed his last.

On Canvas, 60 in. w. by 40 in. h.

**68. A PASSING SHOWER—Cornish Coast.**

REGINALD SMITH, R.B.A.

Presented by the ARTIST. 1905.

Water-Colour, 44 in. w. by 29 in. h.

**69. BATH ABBEY—Sunset.**

S. JACKSON. 1847.

Purchased out of the Capper Pass Bequest.

For Memoir see No. 4.

Water-Colour, 42 in. w. by 28 in. h.

**70. DUTCH FUNERAL.**

C. W. BARTLETT.

Presented by A. CAPPER PASS, Esq.

*(Exhibited at the Royal Academy, 1902; also in the Paris Salon).*

A crowd of mourners at a funeral in Holland. A blue-painted farm wagon, in which are seated two women in quaint white caps, and two others behind them, their dark green shawls stretched canopy-wise over their heads, bowed in prayer. A red wagon follows, with women in white coifs; and behind, a string of vehicles winds down a snowy slope. Alongside the wagons sombre men in black, with heavy homely faces, trudge through the snow.

On Canvas, 79 in. w. by 63 in. h.

**71. THE MOURNERS—A Corner of the  
Sailors' Home, Bristol.**

EYRE CROWE, A.R.A.

Purchased out of the Capper Pass Bequest.

*(Exhibited at the Royal Academy, 1895.)*

The Merchant Seamen's Almshouses in King Street, Bristol, were founded by the Society of Merchant Venturers in 1550.

On Canvas, 19 in. w. by 23 in. h.

**72. SUNRISE ON THE MATTERHORN.****W. COLLINGWOOD, R.W.S.**

Purchased out of the Capper Pass Bequest.

William Collingwood was born at Greenwich on the 23rd April, 1819. He was the son of an architect, and was educated at Christ Church School, Oxford. He removed to Hastings, where he formed an intimacy with Prout and old William Hunt, but in 1839 he removed to Liverpool, where he remained for forty-five years. In 1884 he left Liverpool, and after a year abroad lived for some time at Hastings. In 1890 he settled at Bristol, where he died in Redland on the 25th June, 1903, at the age of 84. Collingwood was a member of both the Royal and the New Water-Colour Societies. He was cousin to William Collingwood Smith, R.W.S.

Water-Colour, 31 in. w. by 22 in. h.

**73. TIMBER-HAULING IN THE NEW FOREST.****LUCY E. KEMP-WELCH, R.B.A. 1904.**

Presented by GEORGE A. WILLS, Esq. 1905.

*(Exhibited at the Royal Academy, 1904.)*

“When one of the giant trees of the New Forest is torn up by the roots in some great storm, it is, if unsound, cut up for burning in the charcoal pits; but if good and sound, it is carried away whole by the timber merchants. The picture shows the latter scene. In this case the labour is immense; the great trunk, stripped of its branches, lies in such rough ground that wheels cannot be used. A powerful team of horses is then attached to it, and it is dragged by sheer strength along the ground until it can be slung upon the wagons.”—L. K.-W.

On Canvas, 108 in. w. by 58 in. h.

**74. SIMPLON PASS, SWITZERLAND.**

W. WEST.

Presented by ALFRED E. HUDD, Esq. 1905.

For Memoir see No. 8.

On Canvas, 46 in. w. by 55 in. h.

**75. THE WRECK.**

NICHOLAS POCOCK. 1791.

Presented by F. NEWCOMBE, Esq. 1905.

Nicholas Pocock was the son of a Bristol merchant, and when quite young commanded merchant vessels sailing from that port. He had such a liking for art, however, that he left the sea and adopted it as a profession. He exhibited paintings of marine subjects and naval engagements from 1782, and continued to exhibit at the Royal Academy and British Institution until 1815. He was one of the original members of the Water-Colour Society, where he exhibited until 1817. He died at Maidenhead in 1821, aged 80.

Water-Colour, 23½ in. w. by 16¼ in. h.

**76. THE OLD GUARDS' CHEER.**PROFESSOR HUBERT VON HERKOMER,  
C.V.O., R.A. 1898.

Presented by HENRY OVERTON WILLS, Esq. 1906.

The picture depicts the Crimean Veterans of the Guards cheering Her Majesty Queen Victoria as she passed the Crimean Monument in the Diamond Jubilee Procession, 1897.

(Exhibited at the Royal Academy, 1898.)

On Canvas, 76 in. w. by 116 in. h.

**77. CHRIST'S CHARGE TO PETER.**

(Photograph from Raphael's cartoon.)

(See Nos. 77 to 83.)

(Purchased.)

The original cartoons are drawn with chalk upon strong paper and coloured in distemper, and are hung in the North Gallery of the Victoria and Albert Museum. They were executed by Raphael and his scholars in the year 1513, as copies for tapestry work for Pope Leo X. Each cartoon is about twelve feet high.

Raffaello Sanzio, usually called Raphael, was born at Urbino, in Italy, on Good Friday, March 28th, 1483, and died at Rome on Good Friday, April 6th, 1520. He received his art education in the school of Pietro Perugino, at Perugia. He afterwards painted at Florence, and for many years at Rome.

**78. PAUL AND BARNABAS AT LYSTRA.**

(Photograph from Raphael's cartoon.)

**79. THE MIRACULOUS DRAUGHT OF FISHES.**

(Photograph from Raphael's cartoon.)

**80. THE DEATH OF ANANIAS.**

(Photograph from Raphael's cartoon.)

**81. ELYMAS THE SORCERER STRUCK WITH BLINDNESS.**

(Photograph from Raphael's cartoon.)

**82. PETER AND JOHN HEALING THE LAME MAN.**

(Photograph from Raphael's cartoon.)

**83. PAUL PREACHING AT ATHENS.**

(Photograph from Raphael's cartoon.)

**84. THE OLD GUARDS' CHEER.**

(After H. von Herkomer, R.A.)

Presented by HENRY OVERTON WILLS, Esq.

(See description to original painting, No. 76.)

Engraving, 30½ in. w. by 43 in. h.

**85. TIMBER-HAULING IN THE NEW FOREST.**

(After Lucy E. Kemp-Welch, R.B.A.)

WILLIAM HOLE.

Presented by GEORGE A. WILLS, Esq.

(See description to original painting, No. 73.)

Etching (signed Proof).

**86. WEST VIEW OF DUNDRY TOWER.**

J. C. BUCKLER. 1827.

John Chessel Buckler was born at Calbourne, Isle of Wight, 1770. He practised for a time as an architect, and is best known by his drawings and aquatint engravings of English cathedrals and churches. Exhibited at the Royal Academy 1796-1849. Died 1851.

Water-Colour, 11 in. w. by 15½ in. h.

**87. SOUTH-WEST VIEW OF CHURCHILL CHURCH, Somerset.**

J. C. BUCKLER. 1827.

Water-Colour, 15¼ in. w. by 11½ in. h.

**88. SOUTH-EAST VIEW OF BATH-EASTON CHURCH, Somerset.**

J. C. BUCKLER. 1827.

Water-Colour, 15½ in. w. by 12½ in. h.

89. SOUTH-EAST VIEW OF BACKWELL  
CHURCH, Somerset.

J. C. BUCKLER. 1827.

Water-Colour, 15½ in. w. by 13 in. h.

90. SOUTH-EAST VIEW OF WOOD-  
SPRING PRIORY, Somerset.

J. C. BUCKLER. 1827.

Water-Colour, 15 in. w. by 12¾ h.

91. SOUTH-EAST VIEW OF DUNDRY  
CHURCH, Somerset.

J. C. BUCKLER. 1827.

Water-Colour, 11½ in. w. by 15 in. h.

92. SOUTH-WEST VIEW OF YATTON  
CHURCH, Somerset.

J. C. BUCKLER. 1827.

Water-Colour, 15½ in. w. by 12¾ in. h.

93. SOUTH-EAST VIEW OF CHEWTON-  
MENDIP CHURCH, Somerset.

J. C. BUCKLER. 1827.

Water-Colour, 15¼ in. w. by 13¾ in. h.

94. SOUTH-WEST VIEW OF BATH-  
EASTON CHURCH, Somerset.

J. C. BUCKLER. 1827.

Water-Colour, 11¾ in. w. by 17 in. h.

95. CHURCH AND CROSS AT WICK  
ST. LAWRENCE, Somerset.

J. C. BUCKLER. 1827.

Water-Colour, 15 $\frac{1}{4}$  in. w. by 11 $\frac{3}{4}$  in. h.

96. SOUTH-EAST VIEW OF CHURCHILL  
CHURCH, Somerset.

J. C. BUCKLER.

Water-Colour, 15 $\frac{1}{2}$  in. w. by 12 in. h.

97. "WIND"—A Storm in the Highlands.

PETER GRAHAM, R.A. 1873.

(Purchased.)

(*Exhibited at the Royal Academy, 1873.*)

"A remarkable landscape, the river in spate, the pines blown and torn by the gale."

On Canvas, 78 in. w. by 53 in. h.

98. THE AVON AND SEVERN FROM  
CLIFTON DOWN.

E. J. NIEMANN. 1848.

Purchased out of the Capper Pass Bequest.

Edmund John Niemann was born at Islington in 1813. His works first appeared at the Royal Academy in 1844. About 1850 he spent a few years at London. He died at Brixton in 1876.

On Canvas, 53 in. w. by 30 in. h.

99. FAMILY GROUP.

JAMES CURNOCK. 1838.

Presented by Mrs. A. O. SHAW.

Contains the portraits of three children of the late J. Geo. Shaw (Mayor of Bristol, 1853-1855).

On Canvas, 60 in. w. by 72 in. h.

**100. THE AWAKENING.**

T. C. GOTCH.

Presented by ALFRED R. ROBINSON, Esq.

(Exhibited at the Royal Academy, 1894.)

"A girl aroused from sleep regards three angels. The picture is one of many by the same artist illustrating phases of child-life. Here the limit of childhood is nearly reached, and the painter endeavours to show in pictorial form the moment, which sooner or later occurs to most, when the child awakes to the serious responsibilities of life. The girl in the picture is evidently of a well-to-do and pious family; the oriental rug and brocaded coverlet indicate no lack of means, but her room is simple and even ascetic in character. The three shining ones are present to her mind's eye, and indicate that the awakening, in her case, is to a vision of beauty and holiness."

On Canvas, 72 in. w. by 53 in. h.

**101. THE BATHERS.**

W. V. COLLETTÉ.

Presented by THE ARTIST

Photogravure (signed proof), 23½ in. w. by 13 in. h.

**102. THE DEPARTURE OF JOHN AND  
SEBASTIAN CABOT ON THEIR  
FIRST VOYAGE OF DISCOVERY,  
1497.**

ERNEST BOARD.

Presented by FRANCIS J. FRY, Esq.

(Exhibited at the Royal Academy, 1906.)

**103. CERIG-GWYNION, RADNORSHIRE.**

H. W. B. DAVIS, R.A.

Presented by W. MELVILLE WILLS, Esq.

(Exhibited at the Royal Academy, 1906.)

# Loan Collection.

(*Numbers on buff cards.*)

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## 103a. PORTRAIT OF JAMES HARVEY.

Born 1816. Died 1883.

“The Suffolk lad who became the London merchant.”

By FRANK HOLL, R.A.

Lent by Rev. A. J. HARVEY.

FRANK HOLL was born at St. James's Terrace, Kentish Town, London, on July 4th, 1845. He was the son of the eminent engraver, Francis Holl, A.R.A. At the age of fifteen he became a student in the school of the Royal Academy. Most of his pictures deal with the more sombre scenes of domestic life. By these he won reputation, but scarcely popularity. He was noted for his portraits. He was elected an A.R.A. in 1878, and a full Academician in 1884. He died on July 31st, 1888.

## 103b. PORTRAIT OF MISS RACHEL HARVEY

(of Shirehampton).

Born 1812. Died 1905.

By FRANK HOLL, R.A.

Lent by Rev. A. J. HARVEY.

## 104. EASTERN VIEW.

By W. J. MÜLLER.

Lent by S. C. HOSEGOOD, Esq.

**105. THE EMPEROR THEOPHILUS  
CHOOSSES HIS BRIDE.  
A.D. 829.**

By VALENTINE C. PRINSEP, R.A. 1891.

Lent by Mrs. A. A. HARE.

"With a golden apple in his hand, he slowly walked down the line of contending beauties; his eye was detained by the charms of Icasia, and, in the awkwardness of a first declaration, the Emperor could only observe, that, 'in this world, women had been the cause of much evil.' 'And surely, sir,' she pertly replied, 'they have likewise been the occasion of much good.' This affectation of unseasonable wit displeased the imperial lover; he turned aside in disgust; Icasia concealed her disappointment in a convent; and the modest silence of Theodora was rewarded with the golden apple."—*Gibbon*.

VALENTINE CAMERON PRINSEP was born on February 14th, 1838. He was made an Associate in 1879, and a full Academician in 1894. He was the companion of and fellow-worker with Rossetti, Watts, Millais, Leighton, and Burne-Jones. He died on November 11th, 1904, at the age of 66.

**106. PORTRAIT OF A LADY.**

By SIR THOS. LAWRENCE, P.R.A.

Lent by the CORPORATION OF BATH.

**107. CANTERBURY MEADOWS.**

By T. SIDNEY COOPER, R.A.

Lent by the CORPORATION OF BATH.

SIDNEY COOPER was born at Canterbury in 1803. He was a remarkable painter of cattle and sheep, and lived to the great age of 99. He was elected a Royal Academician in 1867, and died in 1902.

**108. WRECKED.**

By W. MATTHEW HALE, R.W.S.  
Lent by the ARTIST.

**109. BRISTOL DOCKS.**

By J. B. PYNE.  
Lent by Messrs. SHEPHERD BROS.

**110. BRISTOL HARBOUR.**

By W. J. MÜLLER.  
Lent by J. W. ARROWSMITH, Esq.

**111. TIVOLI.**

By G. A. FRIPP. 1837.  
Lent by Alderman C. BOWLES HARE.

**112. STEPPING-STONES ON THE LYD,  
NORTH WALES.**

By J. SYER. 1884.  
Lent by E. A. BARNETT, Esq.

**113. TIVOLI.**

By W. J. MÜLLER 1835.  
Lent by S. C. HOSEGOOD, Esq.

**114. OFF FALMOUTH.**

By A. WILDE PARSONS. 1893.  
Lent by THE RIGHT HON. THE LORD MAYOR  
OF BRISTOL (A. J. SMITH, Esq.).

**115. TETHERING COWS, GUERNSEY.**

By JAMES DOUBTING.

Lent by Mrs. DOUBTING.

**116. FOX-TERRIER PUPPIES.**

By VALENTINE T. GARLAND.

Lent by ARTHUR ROBINSON, Esq.

**117. A COUNTRY ROAD.**

By W. J. MÜLLER.

Lent by S. C. HOSEGOOD, Esq.

**118. SWISS LAKE SCENE.**

By W. J. MÜLLER.

Lent by S. C. HOSEGOOD, Esq.

**118a. A COW.**

By JAMES DOUBTING.

Lent by F. NEWCOMBE, Esq.

**119. EDDYSTONE LIGHTHOUSES.**

(The Old and the New.)

By R. B. BEECHEY.

Lent by Mrs. F. BEECHEY.

# GALLERY IV.

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## 120. A REVERIE.

By ERNEST NORMAND.

Lent by the ARTIST.

## 121. THE FÊTE DAY.

By FRANCIS S. WALKER, R.H.A., R.E.

Lent by the ARTIST.

*(Exhibited at the Royal Academy, 1900.)*

## 122. PENDENNIS CASTLE AND OUTER BREAKWATER, FALMOUTH.

By C. P. KNIGHT.

Lent by the CORPORATION OF BATH.

## 123. IN TIME OF WAR.

By THOMAS FAED, R.A. 1876.

Lent by the CORPORATION OF LIVERPOOL.

THOMAS FAED was born at Kirkcudbright in 1826. He removed to London in 1852, and died in 1900.

**124. DEPARTURE OF THE FISHING  
FLEET, BOULOGNE.**

By A. CHEVALLIER TAYLER.

Lent by the CORPORATION OF BIRMINGHAM.

**125. DEATH OF CORDELIA.**

By P. F. POOLE, R.A.

Lent by THE TRUSTEES OF THE VICTORIA  
AND ALBERT MUSEUM.

PAUL FALCONER POOLE, historical painter,  
was born in Bristol in 1810, and died in London,  
1879.

**126. THE RESCUE OF THE BRIDES OF  
VENICE.**

By J. C. HOOK, R.A.

Lent by the CORPORATION OF PRESTON.

*(Exhibited at the Royal Academy, 1851.)*

The incident here depicted occurred at Venice on February 1st, the eve of the Feast of the Purification of the Virgin, A.D. 994. It was the custom of the noblest sons and daughters of the State to solemnise their nuptials on that anniversary in the Patriarchal Church of Venice. At the close of the rite a band of pirates suddenly burst in upon the surprised and unarmed assemblage, seized the brides and the treasures on the altar, and regained their ships. The bravest youths of the town at once set off to the rescue, and having surprised the pirates at Caorli, where they were dividing their booty, they made great havoc among them and regained the brides and their marriage portions.

**127. IMOGEN.**

"Thou shalt not lack  
The flower that's like thy face, pale primrose."

By Mrs. E. STANHOPE FORBES, R.W.S.

Lent by the CORPORATION OF PLYMOUTH.

(*Exhibited at the Royal Academy, 1898.*)

**128. LAGO DI GARDA.**

By CLARKSON STANFIELD, R.A.

Lent by the CORPORATION OF SUNDERLAND.

**129. THE VILLAGE PHILHARMONIC.**

By STANHOPE A. FORBES, A.R.A.

Lent by the CORPORATION OF BIRMINGHAM.

(*Exhibited at the Royal Academy, 1888.*)

**130. AN EXCHANGE OF COMPLIMENTS.**

By G. H. BOUGHTON, R.A.

Lent by the Right Hon. LORD WINTERSTOKE.

(*Exhibited at the Royal Academy, 1882.*)

**131. A HIGHLAND FERRY.**

By R. H. CARTER.

Lent by E. W. SERPELL, Esq.

(*Exhibited at the Royal Academy, 1889.*)

**132. A VILLAGE FUNERAL.**

By FRANK HOLL, R.A.

Lent by the CORPORATION OF LEEDS.

(*Exhibited at the Royal Academy, 1872.*)

**133. JOLI CŒUR.**

By D. G. ROSSETTI. 1867.

Lent by Miss A. E. F. HORNIMAN.

DANTE GABRIEL ROSSETTI, painter and poet, was born in London in 1828. With Millais and Holman Hunt he was one of the promoters of the Pre-Raphaelite movement. He died in 1882.

**134. TETHERED RAMS.**

By SIR EDWIN LANDSEER, R.A.

Lent by THE TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

SIR EDWIN LANDSEER was born in London in 1802. He exhibited at the Royal Academy for the first time in 1817. He soon acquired an unrivalled reputation for his animal painting, being elected an Associate of the Royal Academy in 1826, and a Member in the following year. In 1850 he was knighted, but declined the office of President of the Royal Academy on the death of Sir Charles Eastlake in 1865. He died on October 1st, 1873, and was buried in St. Paul's Cathedral.

**135. CATTLE IN THE MEADOWS.**

By T. SIDNEY COOPER, R.A.

Lent by the CORPORATION OF LEEDS.

**136. HIERAPOLIS, ASIA MINOR.**

By HARRY JOHNSON, R.I.

Lent by Messrs. SHEPHERD BROS.

*(Exhibited at the Royal Academy, 1859.)*

# Collection of Works by the late William Stott of Oldham.

Lent by THE EXECUTORS.

WILLIAM STOTT was born at Oldham in 1858;  
died suddenly on February 25th, 1900.

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## WILLIAM STOTT AND HIS WORK.

By RICHARD WHITEING.

The work of the late William Stott, of Oldham, is of the greatest interest, both in itself, and in its evidence of the growth of the artist's powers. I had the happiness of his intimacy from his youth up, until the day of his most lamented death, and I knew something of his mind as mirrored in his art, and of his purposes. The drawings that he showed to Gerôme, when he came to Paris as a mere lad to place himself under that master, were pure landscapes, and there was something in them that at once won him that artist's favour, and admission to the Beaux Arts. He worked steadily for years, and then took Paris by storm with two pictures—the "Ferry," and a scene of boys bathing in a shady pool, which gave him fame and the medal at one bound. These, again, were almost pure landscape, for the figures in them were treated as the figure was treated by Turner, in due subordination to the general scheme. They were "right" of course, for Stott had not passed through nearly seven years of apprenticeship in vain, but they were still one with sky and river, meadow and tree. Yet these would have been well nigh as good without them. They were nature scenes that wanted no help from any living thing.

I shall always like him best in such works as "The Alps by Night," "The Eiger," "The Amethyst Cloud," "The White Mountain," "The Memory of an Island," and in his sandhills and waterfalls. Most of these are superb compositions breathing the very spirit of nature and bearing her message of dignity, repose, and peace. They attest the all-sufficiency of sun and sky, of sea and air, for our highest needs as lovers of the beautiful. But they

did not suffice to him. He had the passion for experiment of the epoch of French Art in which his lot was cast, and of his own eminently scientific mind. If he had been less distinguished in painting, I think he would have made a name in science; in fact, his early scholastic distinctions were won in that field. He was ever trying something new, as though in weariness of the thing achieved; and the new thing that he sought most was the union of the perfect figure composition, the perfect story, so to speak, with the perfect landscape setting. He thus grew to be a subject artist, deriving his themes by preference from the old Norse mythology, and at need taking something from classic lore. His great aim now was to illustrate symbolic ideas. "Autumn" was one of them, with the figure of the girl, a Pomona, or Ceres of the English fields, in a decoration of the spoils of harvest. The story of Iseult appealed to him with strange insistence. And he found other great symbolic subjects in the "Diana, Twilight and Dawn," and in "The Spirit of the Rose." In "The Happy Valley" it was not enough for him to have a scene in which persons might conceivably find their earthly Paradise; he had to show the happy pair within it, and he lavished all the strength of his imagination and the power of his craftsmanship in adapting the ideal shapes to the ideal environment. His lovers walk on air rather than on the flowers at their feet. In the "Hide and Seek" the figures are carried, as figures, just as far as he can go with them. They are drawn and elaborated like any work on a gem, and every leaf in the composition has its due relation to them, as they have their relation, both of form and colour, to every leaf. It was magnificent as a conception, but, in my judgment, it was hardly realisable. It had never been tried before—not even by Walker—with the fulness and completeness with which Stott saw it in his dreams. I greatly doubt whether, for a long time, it will be tried again. The innermost truth it seems to suggest is that these born rivals, man in nature, and all that is not man, are really not to be harmonised by the attempt to make them co-ordinate powers. One or the other—it does not matter which—must consent to a due subordination. William Stott made them rivals by offering each a throne in the same magnificent domain.

To hear him talk of his work or rather of his hopes and aims in it was to listen to a poet at his best. Alas, for all of us, that we are to hear him no more! His untimely death was a loss not only to those who loved him; it was a loss to art. In pure landscape he was, assuredly, one of the first painters of our time. His sense of colour, his sense of composition, the "scholarship" of his palette, the, if possible, finer scholarship of his line, have not been excelled by living man.

## L'ENVOI.

By HALL CAINE.

It is with extreme diffidence that I, knowing my ignorance of the art of a painter, do here present to the public, with a few words of introduction, the collected works of an artist who was widely known by a series of remarkable achievements. I take courage from the assurance given me that what is desired in this place is not so much a technical disquisition on means and methods, as a brief interpretation of poetic spirit and intention. If it is sufficient in these few words of general introduction to say what the impulse was which animated William Stott as an artist, my task is neither difficult nor long. And I would say at the outset that the distinguishing characteristic of the paintings gathered together for this exhibition is their poetic imagination. To the observer as deficient as I am in knowledge of the painter's craft, it is first of all made manifest, that beyond almost any artist now using the brush, beyond any English painter, perhaps, since my friend and comrade Rossetti, William Stott was a poet. That inner eye which is the poet's eye is the only eye that can have seen these visions. Here are no forms honoured by tradition, no figures consecrated by convention. These are new thoughts, new dreams, the thoughts and dreams of an individuality that stood apart, and was itself and none other. If you wish to realise how absolutely these pictures are the expression of the poet nature, look at the canvas called "Venus, Born of Sea-foam." Here the poet has seen everything for himself. The central figure in which the theme is focussed is a Venus such as the world has never known before. We are no longer face to face with the voluptuous form of the old poetic dream, with its prodigality of charm and every sensuous appeal. We are in the presence of a creature who is neither girl nor woman, but a girl on the verge of womanhood, a woman lingering in the world of girlhood. And not a human creature merely, but a spirit born of the sea, having, as it were, the tangle of seaweed still in the wild disorder of her hair, an embodied soul rising out of the bosom of the deep, a flake of the sea-foam that has taken human shape and loveliness and become a woman.

Even better as a product of the poet mind is the canvas called "Endymion." It is easy to see how the artist who is no poet would approach a theme like that. He would give us the palpable fact; he would illustrate the legend in the way in which an incident in a novel is illustrated for a pictorial newspaper; he would render the idea that is invented for him, but he would add

nothing to the conception, and his art would do little that had not been done by the other art already. We should see Endymion sleeping on the moonlit bank, and we should find the agony of his love under his closed and coloured eyelids. It would be Endymion first and Endynion last, for is not Endymion the subject of the picture? But that was not at all the vision of the poet whose dream is before us. It was not Endymion's body he saw, but Endymion's soul; not the sleeping lover, but the vision of his loved one. And so in the gloom of the brushwood, amid the shadow of trees and the nodding of poppies, Endymion is half hidden from sight, while the eye of the spectator is where the eye of the lover is—on the moon that has come floating over the lake, and down, down, down, until it rests on the bank by his side, and there dawns on his opening eyes in the form of his glorified love.

I might take picture after picture, and show with increasing clearness that here we have the work of the poet eye, the eye that has seen visions and looked on the burning bush. And not less should I find the poet in the landscapes that have no psychology and no visible humanity. As a lover of nature William Stott will always belong to the number of those who have seen her not only as an adjunct to the world of human passion, but as a thing of herself, to which the soul may go sometimes with fear and with awe, and sometimes for inspiration and solace and cheer.

I have coupled the name of Rossetti with that of the painter of these pictures, but I would not have it inferred that I see anything in common between them except the fervour of poetic feeling. Only in one of his works, his "*Iseult*," did William Stott approach the realm of poetic imagination wherein Rossetti trod as a master; and only in one of that master's designs, "*How they found themselves*," did Rossetti enter into that world of dream wherein William Stott lived and moved and had his being.

I have called this painter a poet, as Rossetti was a poet, not less with his brush than with his pen, and if I am asked which poet he resembles and recalls, I can have no hesitation in saying not Rossetti, but Keats. In these canvases, I think, the spirit of Keats is expressed as it has never been expressed before—Keats in his love of beauty and in his love of colour, Keats in his power of vision, and his delight of dream, Keats in his quality, and, perhaps, in his excess; Keats in his poetic spirituality, and, it may be—in his lack of flesh-and-blood humanity. It would be wrong to carry the parallel too far, but perhaps a critic with more knowledge of the painter's craft might explain some of those individualities of William Stott's art which have, I understand, provoked comment, by the light of certain mannerisms in the style of Keats.

which are felt by students of literature to be defects. The painter, like the great poet, may have the faults of his qualities, but I think it must be clear that his struggle after excellence was sincere and passionate.

137. A CORNFIELD.
138. KRANKLIN'S FARM.
139. WAKE AT SEA.
140. STUDY FOR "A SUMMER'S DAY."
141. SNOW CLOUD.
142. SEAGULLS ASTERN.
143. MARIGOLDS.
144. CHALK CLIFFS.
145. BRIDGE AT GRETZ.
146. APPLE BLOSSOM.
147. BREAKING WAVE.
148. SKY BETWEEN SHOWERS.
149. AUTUMN LEAVES.
150. TRISTRAM'S FAREWELL.
151. THE INCOMING TIDE.

152. SOUVENIR OF HAMPSTEAD.
153. WATERFALL.
154. A FRESHET.
155. LARCH.
156. DIANA, TWILIGHT & DAWN—STUDY.
157. THE IRISH CHANNEL.
158. APPLE TREE.
159. ROCKS AT CONCARNEAU.
160. PASTURAGE BY THE SANDHILLS.
161. THICKET.
162. EARLY SUMMER.
163. OLD ORCHARD.
164. OLD SYCAMORE.
165. STUDY OF SHEEP.
166. OLD SYCAMORE—STUDY.
167. THE KISSING RING.
168. THE SPIRIT OF THE ROSE.

169. PEARL CLOUDS.
170. THE TWO SISTERS.
171. TWILIGHT—CONCARNEAU.
172. EMERALD POOLS.
173. OPHELIA.
174. THE FAERIE WOOD.
175. THE EIGER.
176. A SUMMER'S DAY.
177. BEATRICE.
178. SERPENT GLACIER.
179. MEMORY OF AN ISLAND.
180. ROSE STUDY.
181. WILD CHERRY—STUDY.
182. DIANA, TWILIGHT AND DAWN.
183. RIVER IN FLOOD.
184. SERPENT GLACIER.
185. ICE RIVER.

186. ALPINE TORRENT.
187. HOLLYHOCKS.
188. RHODODENDRONS.
189. ENDYMION.
190. THE RIVER SIDE.
191. MORNING IN THE ALPS.
192. VENUS, BORN OF SEA-FOAM.
193. RHODODENDRON—STUDY.
194. STUDY FOR “A SUMMER’S DAY.”
195. PORTRAIT OF A CHILD.

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# GALLERY V.

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## 196. A RIVER PICNIC.

By W. HATHERELL. R.I.

Lent by the ARTIST.

(*Exhibited at the Royal Academy, 1899.*)

## 197. STRAYED FROM THE FLOCK.

By J. S. NOBLE.

Lent by DAVID CHALLIS, Esq.

## 198. GRANNY.

By R. QUICK.

Lent by the ARTIST.

## 199. PEASANTS ON THE MOOR.

By P. F. POOLE, R.A.

Lent by the CORPORATION OF CARDIFF.

## 200. MY LADY'S PAGE.

By EDWIN HUGHES.

Lent by F. NEWCOMBE, Esq.

## 201. APOLLO AND DAPHNE

By HENRIETTA RAE (Mrs. Ernest Normand).

Lent by ERNEST NORMAND, Esq.

Daphne fled from Apollo, who was in love with her, and on her entreating the gods for assistance she was changed into a laurel, which has since been sacred to Apollo.

(*Exhibited at the Royal Academy, 1895.*)

**202. PROSE.**

By Sir L. ALMA-TADEMA, R.A.

Lent by the CORPORATION OF CARDIFF.

**203. SUMMER.**

By W. S. COLEMAN.

Lent by the Right Hon. LORD WINTERSTOKE.

**204. THE NEW BROTHER.**

By LEONARD SKEATS.

Lent by the ARTIST.

The scene is laid in the cloister of the Hospital of St. Cross, Winchester. On the left is seated the Senior Brother, to whom is being introduced a new-comer. A pretty, fair-haired girl stands behind the Senior's chair.

*(Exhibited at the Royal Academy, 1901.)***205. CHILDREN ON A TERRACE.**

By W. S. COLEMAN.

Lent by the Right Hon. LORD WINTERSTOKE.

**206. AT THE OPERA.**

By JOHN PHILLIP, R.A.

Lent by the CORPORATION OF WOLVERHAMPTON.

JOHN PHILLIP was born at Aberdeen in 1817. In 1851 he went to Spain for the first time, and lived at Seville. He was elected a Royal Academician in 1859, and died in London, 1867.

**207. SETTERS AND GAME.**

By JAMES HARDY.

Lent by ARTHUR ROBINSON, Esq.

**208. THE EDGE OF THE SOMME.**

By ALFRED EAST, A.R.A.

Lent by the ARTIST.

(Exhibited at the Royal Academy, 1901.)

**209. MACBETH AND THE WITCHES.**

By CLARKSON STANFIELD, R.A.

Lent by the CORPORATION OF LEICESTER.

**210. HASTINGS FISH MARKET.**

By THOMAS HEAPHY.

Lent by W. R. ACKLAND, Esq.

THOMAS HEAPHY was born in 1775 and died in 1835. This picture was exhibited in 1809, and caused a great sensation.

**211. MY GUIDE IN EGYPT.**

By W. J. MÜLLER.

Lent by S. C. HOSEGOOD, Esq.

**212. THE COCK-FIGHT—THE CHALLENGE REFUSED.**

By J. E. HODGSON, R.A.

Lent by the CORPORATION OF CARDIFF.

**213. WINDMILL.**

By J. CONSTABLE, R.A.

Lent by S. C. HOSEGOOD, Esq.

**214. BIRD SCARING—MARCH.**

By GEORGE CLAUSEN, A.R.A. 1896.

Lent by the CORPORATION OF PRESTON.

(*Exhibited at the Royal Academy, 1896.*)

**215. A RIVER SCENE.**

By JAMES WEBB.

Lent by Miss MAUD FUSSELL.

**216. WOOD GATHERERS.**

By DAVID BATES.

Lent by THE RIGHT HON. THE LORD MAYOR  
OF BRISTOL (A. J. SMITH, Esq.).

**217. A WELSH MOOR.**

By J. JACKSON CUNNOCK.

Lent by ARTHUR ROBINSON, Esq.

**218. LANDSCAPE.**

By J. CONSTABLE, R.A.

Lent by S. C. HOSEGOOD, Esq.

**219. THE TUILLERIES, PARIS.**

By JAMES WEBB.

Lent by Miss H. G. FUSSELL.

**220. A SHIFTY CUSTOMER.**

By ARTHUR C. DODD.

Lent by F. NEWCOMBE, Esq.

**221. WHEN ONE IS OLD.**

By WALTER LANGLEY, R.I.

Lent by the CORPORATION OF PLYMOUTH.

**222. MAJOR-GENERAL R. S. S. BADEN-POWELL, C.B.**By PROFESSOR H. VON HERKOMER,  
C.V.O., R.A.

Lent by the ARTIST.

*(Exhibited at the Royal Academy, 1903.)***223. WELSH SCENE.**

By DAVID BATES. 1899.

Lent by THE RIGHT HON. THE LORD MAYOR  
OF BRISTOL (A. J. SMITH, Esq.).**224. DUMBARTON, BEN LOMOND IN THE DISTANCE.**

By E. J. NIEMANN. 1869.

Lent by P. FUSSELL, Esq.

**225. THE LIFEBOAT.—“Got 'em all.”**

By C. NAPIER HEMY, A.R.A. 1904.

Lent by the FINE ART SOCIETY.

**226. A PROCESSION OF CRAFT GOING UP TO BRISTOL IN A FOG.**

By JOHN BRETT, A.R.A.

Lent by the CORPORATION OF SUNDERLAND.

*(Exhibited at the Royal Academy, 1888.)*

JOHN BRETT was born in 1831 and died in 1902.

**227. WHEN DAYLIGHT DIES.**

By A. C. MEYER, A.R.E.

Lent by the ARTIST.

*(Exhibited at the Royal Academy, 1903.)***228. LA SENORITA, CADIZ.**

By JOHN PHILLIP, R.A.

Lent by the CORPORATION OF WOLVERHAMPTON.

**229. A SUSPICIOUS GUEST.**

By A. C. GOW, R.A.

Lent by the Right Hon. LORD WINTERSTOKE.

*(Exhibited at the Royal Academy, 1870.)***230. THE SILKEN GOWN.**

By THOMAS FAED, R.A.

Lent by the CORPORATION OF BLACKBURN.

*(Exhibited at the Royal Academy, 1863.)*

"And ye shall walk in silk attire,  
And siller hae to spare,  
Gin ye'll consent to be his bride,  
Nor think o' Donald mair.  
Oh, wha wad buy a silken goun  
Wi' a puir broken heart?  
Or what's to me a siller crown,  
Gin frae my love I part?"

**231. HAYMAKERS.**

By T. AUSTEN BROWN.

Lent by FRANCIS J. FRY, Esq.

# GALLERY I.

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## 232. BRANTWOOD, CONISTON.

By W. COLLINGWOOD, R.W.S.

Lent by Miss COLLINGWOOD.

## 233. COUNTING THE FLOCK.

By DAVID COX.

Lent by THE TRUSTEES OF THE BENTLIF  
ART GALLERY, MAIDSTONE.

## 234. LANDSCAPE.

By JOHN VARLEY.

Lent by THE TRUSTEES OF THE BENTLIF  
ART GALLERY, MAIDSTONE.

## 235. SUNSET SCENE OFF SHORE.

By H. G. HINE.

Lent by the Rev. A. J. HARVEY.

## 236. VEILED SUNLIGHT, WHITBY.

By ALBERT GOODWIN, R.W.S.

Lent by THE TRUSTEES OF THE BENTLIF  
ART GALLERY, MAIDSTONE.

**237. IN MELLS PARK.**

By ALFRED PARSONS, A.R.A.

Lent by the CORPORATION OF BATH.

**238. SENNEN COVE, CORNWALL.**

By J. G. PHILIP.

Lent by Mrs. J. F. PERRY.

**239. HEIDELBERG.**

By G. A. FRIPP, R.W.S. 1841.

Lent by Alderman C. BOWLES HARE.

**240. A ROSE AMONG THE ROSES.**

By HENRY HENSHALL, R.W.S.

Lent by the ARTIST.

**241. CORNFIELD.**

By E. M. WIMPERIS, R.I.

Lent by Mrs. J. F. PERRY.

**242. SCENE IN ALGIERS.**

By W. J. MÜLLER.

Lent by S. C. HOSEGOOD, Esq.

**243. VIEW IN WALES.**

By J. JACKSON CURNOCK, R.C.A.

Lent by G. E. BLOOD, Esq.

**244. THE FIRST SWALLOW.**

By FREDERICK WALKER, A.R.A.

Lent by Professor H. von HERKOMER, R.A.

**245. OAKS IN MAY—HAZLEMERE, SURREY.**

By JOHN BRETT, A.R.A.

Lent by THE TRUSTEES OF THE BENTLIF  
ART GALLERY, MAIDSTONE.

**246. VIEW IN WALES.**

By S. P. JACKSON, R.W.S.

Lent by G. E. BLOOD, Esq.

**247. GIRL AT PRAYER.**

By WILLIAM HUNT.

Lent by the CORPORATION OF BLACKBURN.

**248. THE JUNGFRAU.**

By W. COLLINGWOOD, R.W.S.

Lent by Miss COLLINGWOOD.

**249. THE WHITE ROSE OF THE SOUTH  
(WELLS CATHEDRAL.)**

By HERBERT J. FINN.

Lent by the ARTIST.

**250. ST. VINCENT'S ROCKS AND  
HOTWELLS FERRY.**

By FRANCIS DANBY, A.R.A.

Lent by Sir MARCHANT WILLIAMS.

**251. VIEW OF THE AVON, AND SEVERN  
IN THE DISTANCE.**

By FRANCIS DANBY, A.R.A.

Lent by Sir MARCHANT WILLIAMS.

**252. ST. VINCENT'S ROCKS, LOOKING  
DOWN RIVER.**

By FRANCIS DANBY, A.R.A.

Lent by Sir MARCHANT WILLIAMS.

**253. GORGE OF THE AVON AND ST.  
VINCENT'S ROCKS, LOOKING  
UP RIVER.**

By FRANCIS DANBY, A.R.A.

Lent by Sir MARCHANT WILLIAMS.

**254. MOUTH OF THE AVON.**

By FRANCIS DANBY, A.R.A.

Lent by Sir MARCHANT WILLIAMS.

**255. BLAISE CASTLE, HENBURY.**

By FRANCIS DANBY, A.R.A.

Lent by Sir MARCHANT WILLIAMS.

**256. THE GIRL I LEFT BEHIND ME.**

By RALPH TODD.

Lent by THE RIGHT HON. THE LORD MAYOR  
OF BRISTOL (A. J. SMITH, Esq.).

**257. HIDE AND SEEK.**

By G. L BULLEID, R.W.S.

Lent by J. W. ARROWSMITH, Esq.

**258. WELLS CATHEDRAL.**

By HERBERT J. FINN.

Lent by the ARTIST.

**259. SPRING DAY—COWS.**

By JAMES DOUBTING. 1889,

Lent by Mrs. J. P. DOUBTING.

JAMES DOUBTING was born in Bristol in 1841.  
He was noted for his cattle painting. He died in  
November, 1904.

**260. LEIGH WOODS.**

By JOHN SYER.

Lent by S. C. HOSEGOOD, Esq.

**261. BRIDPORT.**

By GEORGE WOLFE.

Lent by Mrs. J. F. PERRY.

**262. IN THE SPRINGTIME OF LIFE.**

By H. WHATLEY.

Lent by Alderman J. FULLER EBERLE.

**263. FOWEY RIVER.**

By A. WILDE PARSONS.

Lent by THE RIGHT HON. THE LORD MAYOR  
OF BRISTOL (A. J. SMITH, Esq.).

**264. ST. MARY REDCLIFF.**

By HERBERT J. FINN.

Lent by the ARTIST.

**265. THE IRISH PIPER.**

By A. D. FRIPP, R.W.S.

Lent by Alderman C. BOWLES HARE.

**266. PORTSMOUTH HARBOUR.**

By A. WILDE PARSONS.

Lent by THE HIGH SHERIFF OF BRISTOL  
(H. L. RISELEY, Esq.).

**267. STREATLEY MILL, BERKSHIRE.**

By G. A. FRIPP, R.W.S. 1853.

Lent by Mrs. A. A. HARE.

**268. THE GRAVEYARD, SMYRNA.**

By W. J. MÜLLER.

Lent by S. C. HOSEGOOD, Esq.

**269. COTTAGE INTERIOR.**

By W. COLLINGWOOD, R.W.S. 1862.

Lent by ARTHUR BAKER, Esq.

**270. THE LITTLE MOTHER.**

By HENRY HENSHALL, R.W.S.

Lent by Alderman C. BOWLES HARE.

**271. UNDER AN AWNING, RAGUSA,  
DALMATIA.**

By TERRICK WILLIAMS. 1904.

Lent by FRANCIS J. FRY, Esq.

**272. A WAIF OF THE BATTLE-FIELD.**

By W. B. WOLLEN, R.I.

Lent by Alderman C. BOWLES HARE.

**273. PORTISHEAD CHURCH.**

By HENRY WHATLEY.

Lent by Mrs. J. F. PERRY.

**274. ALICE IN WONDERLAND.**

By HENRY HENSHALL, R.W.S.

Lent by the ARTIST.

(*Exhibited at the Royal Academy, 1903.*)

**275. BLIND BEGGAR.**

By A. D. FRIPP, R.W.S.

Lent by Mrs. A. A. HARE.

**276. THOUGHTS.**

By CATHERINE B. GULLEY.

Lent by the ARTIST.

**277. "By the rivers of Babylon there we sat down :  
yea, we wept when we remembered Zion."**

By EDWARD SLOCOMBE, R.E.

Lent by the ARTIST.

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# ANTE-ROOM.

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## Water=Colour Paintings.

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NOTE.—Pictures 278 to 304 inclusive form a collection of Water-Colour Paintings lent by the Right Hon. LEWIS FRY.

### 278. GRETA WOODS, ROKEBY.

By J. S. COTMAN.

### 279. TWILIGHT.

By G. BARRET.

### 280. LANDSCAPE.

By JOHN VARLEY.

### 281. LADYE OF ALENCON.

By J. S. COTMAN. 1838.

### 282. RAGLAN CASTLE.

By A. V. COPLEY FIELDING.

**283. BALA LAKE, WITH SNOWDON.**

By JOHN VARLEY.

**284. MEN-OF-WAR AT SEA.**

By N. POCOCK. 1815.

**285. MEN-OF-WAR AT SEA.**

By N. POCOCK. 1815.

**286. BOATS OFF YARMOUTH.**

By J. S. COTMAN.

**287. GRESFORD, DERBYSHIRE.**

By S. AUSTIN.

**288. TENBY.**

By N. POCOCK. 1788.

**289. ON THE ROAD TO BEDDGELEERT.**

By DAVID COX.

**290. RIVER SCENE.**

By DAVID COX.

**291. LANDSCAPE.**

By PETER DE WINT.

**292. WARWICKSHIRE LANE.**

By DAVID COX.

**293. ON THE THAMES.**

By DAVID COX.

**294. JUNCTION OF RIVERS TEES AND GRETA.**

By G. F. ROBSON.

**295. HEAD OF GLEN DOCHART,  
PERTHSHIRE.**

By A. V. COPLEY FIELDING. 1821.

**296. LOCH LOMOND.**

By A. V. COPLEY FIELDING. 1829.

**297. LOCH KATRINE.**

By A. V. COPLEY FIELDING. 1829.

**298. ON THE FRENCH COAST.**

By E. W. COOKE, R.A. 1835.

**299. ON THE FRENCH COAST.**

By SAMUEL PROUT.

**300. TROUVILLE FISHING-BOAT, ON  
THE SEINE.**

By E. W. COOKE, R.A. 1833.

**301. MOUNT SINAI.**

By ELIJAH WALTON. 1864.

**302. DUTCH BOATS.**

By SAMUEL PROUT.

**303. DISUSED HULK.**

By SAMUEL PROUT.

**304. ABBEVILLE.**

By DAVID ROBERTS, R.A. 1832.

**305. THE SUSPENSION BRIDGE.**

By W. A. FRANK.

Lent by Mrs. J. F. PERRY.

---

## Etchings.

(IN GALLERY I.)

*(Lent by the Members of the Royal Society of Painter-Etchers and Engravers.)*

---

**306. ON THE TEST.****306a. BATTERSEA BRIDGE.**

By SIR F. SEYMOUR HADEN, P.R.E.

**307. HORSLEY'S HOUSE.****307a. HORSLEY'S COTTAGE.**

By SIR F. SEYMOUR HADEN, P.R.E.

**308. GRIM SPAIN.****308a. THE LITTLE BOATHOUSE.**

By SIR F. SEYMOUR HADEN, P.R.E.

**309. DUSTY MILLERS.****309a. GRAYLING FISHING.**

By SIR F. SEYMOUR HADEN, P.R.E.

**310. AFTER THE RAIN.**

By EDWARD SLOCOMBE, R.E.

**311. OLIVER ASKS FOR MORE.**

By ALFRED W. STRUTT, A.R.C.A., R.E.

**312. THE CASTLE OF GLOOM.**

By SUSAN F. CRAWFORD, A.R.E.

**313. ARGYLE'S LEEDGING, STIRLING.**

By SUSAN F. CRAWFORD, A.R.E.

**314. ON THE RIVER ELY, SOUTH WALES.**

By R. E. J. BUSH, A.R.E.

**315. THE ROSE.**

By WILLIAM MONK, R.E.

**316. IN THE SHADOW OF THE CHURCH.**

By HUBERT SCHRÖDER, A.R.E.

**317. JULIET'S HOUSE, VERONA.**

By HEDLEY FITTON, A.R.E.

**318. ELY CATHEDRAL.**

By J. A. NESS, A.R.E.

**319. OLD BOAT-BUILDING SLIPS AT  
BOSHAM.**

By HUBERT SCHRÖDER, A.R.E.

**320. BLACK POPLARS.**

By LUKE TAYLOR, A.R.E.

**321. VIA DI CAPPACCIA, FLORENCE.**

By HEDLEY FITTON, A.R.E.

**322. "THE FLYING HORSE," POULTRY,  
NOTTINGHAM.**

By J. A. NESS, A.R.E.

**323. LANGDALE PIKES.**

By SIR CHARLES HOLROYD, R.E.

**324. OLD HOUSES ON THE RIVER,  
NUREMBERG.**

By LAWRENCE B. PHILLIPS, A.R.E.

**325. UPHILL.**

By H. R. ROBERTSON, R.E.

**326. ST. MARK'S AND CAMPANILE,  
VENICE.**

By LAWRENCE B. PHILLIPS, A.R.E.

**327. THE AVENUE.**

By ALFRED EAST, A.R.A., R.E.

**328. RYE HILL FARM, WILTSHIRE.**

By MALCOLM OSBORNE, A.R.E.

**329. CASTEL GANDOLFO.**

By EDWARD M. SYNGE, A.R.E.

**330. HEARTH IN SHAKESPEARE'S HOUSE.**

By ELIZABETH PIPER, A.R.E.

**331. MARSH HAY.**

By HAROLD PERCIVAL, A.R.E.

**332. THE NORTH AMBULATORY, WEST-MINSTER ABBEY.**

By ADELINE S. ILLINGWORTH, A.R.E.

**333. BEAULIEU HEATH, NEW FOREST.**

By FRED SLOCOMBE, R.E.

**334. CHANTRY OF WILLIAM OF WYKEHAM, WINCHESTER CATHEDRAL.**

By WALTER W. BURGESS, R.E.

**335. CHANTRY OF CARDINAL BEAUFORT, WINCHESTER CATHEDRAL.**

By WALTER W. BURGESS, R.E.

**336. GRAMMAR SCHOOL WHERE SHAKESPEARE WAS EDUCATED.**

By ELIZABETH PIPER, A.R.E.

**337. EVENING TIDE AT BRIDGWATER.**

By ETHEL STEWART, A.R.E.

**338. A SIBERIAN MAIL.**

By FRANK WILLIS, A.R.E.

**339. THE SOUTH AMBULATORY, WEST-MINSTER ABBEY.**

By ADELINE S. ILLINGWORTH, A.R.E.

**340. AUTUMN IN THE FOREST.**

By FRED SLOCOMBE, R.E.

**341. A STORM IN THE COTSWOLDS.**

By ALFRED EAST, A.R.A., R.E.

**342. PETERBOROUGH FROM THORPE,  
HOLY WELL.**

By H. R. ROBERTSON, R.E.

**343. THE BRIDGE INN, LENWADE.**

By C. M. NICHOLS, R.E.

**344. DUNSTER.**

By ETHEL STEWART, A.R.E.

**345. CADER IDRIS, NORTH WALES.**

By REGINALD E. J. BUSH, A.R.E.

**346. THE GESUATI.**

By SIR CHARLES HOLROYD, R.E.

**347. JOHN KNOX'S HOUSE, EDINBURGH.**

By J. G. MURRAY, A.R.E.

**348. MOONLIGHT.**

By ALFRED EAST, A.R.A., R.E.

**349. DAWN.**

By THEODORE I. DALGLIESH, R.E.

**350. A CORNER OF A COPPICE.**

By ALFRED EAST, A.R.A.

**351. APRIL.**

By DAVID WATERSON, A.R.E.

**352. OLD TREES.**

By LUKE TAYLOR, A.R.E.

**353. EVENING—LES VIEUX MOULINS,  
MONTREUIL-SUR-MER.**

By THEODORE J. DALGLIESH, R.E.

**354. THE STRATH.**

By DAVID WATERSON, A.R.E.

**355. ST. PAUL'S BY MOONLIGHT.**

By FRANCIS S. WALKER, R.H.A., R.E.

**ON SCREEN.****356. THE AQUEDUCTS, LOANO, ITALY.**

By ARTHUR EVERSHED, R.E.

**357. THE RIALTO, VENICE.**

By JOHN WRIGHT, A.R.E.

**358. SWISS SCENE NEAR BERNE.**

By FRANK WILLIS, A.R.E.

**359. IN SPRINGTIME.**

By CONSTANCE G. COPEMAN, A.R.E.

**360. HAUSVROUW VAN GRAVEN HAGE.**

By CONSTANCE M. POTT, R.E.

**361. FISHER-GIRLS.**

By CONSTANCE G. COPEMAN, A.R.E.

**362. MILL NEAR DORCHESTER.**

By NATHANIEL SPARKS, A.R.E.

**363. CHRIST BEFORE THE HIGH PRIEST.**

By NATHANIEL SPARKS, A.R.E.

**364. A LEGEND OF ARTHUR.**

By ROBERT SPENCE, R.E.

**365. ON THE EDGE OF THE NEW FOREST.**

By EDWARD M. SYNGE, A.R.E.

**366. WEST GATE, CANTERBURY.**

By PERCY THOMAS, R.E.

**367. THE CARPET SELLER.**

By ROBERT SPENCE, R.E.

**368. BARN BY THE ROADSIDE—  
BOSHAM.****368a. WAYSIDE INN—BOSHAM.**

By ARTHUR EVERSHED, R.E.

**369. MAGGIE.**

By MALCOLM OSBORNE, A.R.E.

**370. SHARP AS A NEEDLE.**

By ALFRED W. STRUTT, A.R.C.A., R.E.

**371. RUSH HARVEST.**

By HAROLD PERCIVAL, A.R.E.

**372. "AND NATHAN SAID TO DAVID,  
‘THOU ART THE MAN.’"**

By ETHEL K. MARTYN, R.E.

**373. HOUDAN FOWLS.**

By J. R. G. EXLEY, A.R.E.

**374. THE SNUFF MILLS.**

By W. MONK, R.E.

**375. RUINED ARCHWAY, ASOLO, ITALY.**

By ALFRED HARTLEY, R.E.

**376. IN BOULOGNE DOCK.**

By HUGH PATON, A.R.E.

**377. GRANDMOTHER'S BOA.**

By ANNA LEA MERRITT, A.R.E.

**378. THE NARROW WAY.**

By ANNA LEA MERRITT A.R.E

**379. OLD STIRLING.**

By J. G. MURRAY, A.R.E.

**380. THE FORD, LENWADE.**

By C. M. NICHOLS, R.E.

**381. MATERNITY.**

By ALFRED HARTLEY, R.E.

**382. ON THE QUAY, BOULOGNE.**

By HUGH PATON, A.R.E.

**383. MILL—FLANDERS.**

By CONSTANCE M. POTT, R.E.

**384. "AND THE ANGEL OF THE LORD  
WAS BY THE THRESHING-  
FLOOR OF ARAUNAH THE  
JEBUSITE.**

By ETHEL K. MARTYN, R.E.

**385. WILD DRAKES.**

By J. R. G. EXLEY, A.R.E.

**386. THE DOOR OF THE SANCTUARY.**

By J. A. NESS, A.R.E.

Pen and Ink.

---

**387. HEAD OF DESDEMONA.**

By D. G. ROSSETTI.

Lent by Miss A. E. F. HORNIMAN.

Pencil Drawing.

**388. COLLECTION OF FIFTY-TWO  
TURNER DRAWINGS.**

Lent by the TRUSTEES OF THE NATIONAL GALLERY.

(See special framed lists for titles.)

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# CENTRAL HALL.

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## Sculpture.

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EVE AT THE FOUNTAIN.

E. H. BAILY, R.A. 1822.

"As I bent down to look, just opposite,  
A shape within the wat'ry gleam appeared,  
Bending to look on me : I started back,  
It started back ; but pleas'd I soon return'd,  
Pleas'd it returned as soon with answering looks  
Of sympathy and love."

*Paradise Lost*, Book IV., lines 460-465

This exquisite piece of original sculpture was purchased chiefly by subscription in the year 1826, and was presented to the Bristol Institution. It was removed to the adjoining Museum when the Bristol Institution ceased to be, and was transferred to this building upon its completion in January, 1905.

Edward Hodges Baily was born at Bristol in 1787. He was the son of a Bristol ship carver, and to this fact must be attributed his early bent towards the art of sculpture. He was for a time a pupil of Flaxman, and while a student at the Royal Academy carried off the silver and gold medal for sculpture. In 1821 he became a Royal Academician. Among the various statues he executed were those of Sir Robert Peel and Earl Grey, also the statue of Nelson in Trafalgar Square. Died 1867.

**E U R Y D I C E .**

(MARBLE STATUE.)

**SIR JOSEPH E. BOEHM, BART., R.A.**

Presented by the EXECUTORS OF THE LATE JOHN FULLER, Esq.

Eurydice, in Greek mythology, was the wife of Orpheus. She died from the bite of a serpent, whereupon Orpheus descended into Hades, and by the charms of his lyre persuaded Pluto to restore her to life. He did this on condition she should walk behind her husband, who should not look back until both had arrived in the upper world. Orpheus, overcome by anxiety, looked round, only to behold her caught back into the infernal regions.—*Century Cyclopaedia of Names*.

Sir Joseph Edgar Boehm was born at Vienna in 1834, and came to England in 1862. He was nominated Sculptor in Ordinary to the Queen in 1881, was elected a Royal Academician in 1882, and was created a Baronet in 1889. He died in December, 1890. Sir Joseph E. Boehm was entrusted with many of the statues of Her Majesty at the Jubilee of 1887, Bristol's statue in College Green being his work.

**SIR THOMAS LAWRENCE, P.R.A.**

(MARBLE BUST.)

**E. H. BAILY, R.A. 1830.**

Sir Thomas Lawrence was born at Bristol on May 4th, 1769. He early distinguished himself for his ability in drawing. His father was landlord of the Black Bear Inn, Devizes; and the first efforts of the young painter which attracted notice were portraits in chalk of his father's customers. At the early age of 10 years he was kept employed in portrait painting in crayons at Oxford, but soon afterwards went to Bath, where he met with extraordinary success. In 1787 he went to London, where he received much valuable advice from Sir Joshua Reynolds, and became a student of the Royal Academy. In 1791 he was elected an Associate of the Academy. In 1794 he was made a Royal Academician, was knighted in 1815, and on the death of Benjamin West in 1820 he was unanimously elected to succeed him as President of the Royal Academy. In

1829 he received the freedom of his native city, Bristol. From the time of his election as a Member of the Academy to his death Sir Thomas Lawrence's career as a portrait painter was unrivalled; he contributed, from 1787 to 1830 inclusive, 311 pictures to the exhibitions of the Royal Academy. He died suddenly on the 7th of January, 1830, at his house in Russell Square, London. He was interred in St. Paul's Cathedral, where he rests by the side of Sir Joshua Reynolds.

### E. H. BAILY, R.A.

(MARBLE BUST.)

E. G. PAPWORTH. 1869.

Edgar George Papworth was born in 1809. He first exhibited at the Royal Academy in 1832. He married a daughter of E. H. Baily, R.A., the sculptor, in whose studio he was employed. He died at Highgate in 1860.

### JOHN BISHOP ESTLIN.

(MARBLE BUST.)

E. H. BAILY, R.A. 1856.

John Bishop Estlin was born in 1788. He was a surgeon, and founder of the Bristol Eye Dispensary. He died on June 10th, 1853.

### MARY CARPENTER.

(MARBLE BUST.)

R. PRICE. 1861.

Presented by Mrs. J. NORRIS.

Mary Carpenter, the philanthropist, was born at Exeter in 1807. She was the daughter of the Rev. Dr. Lant Carpenter, a Unitarian minister and a man of distinction. When she was 10 years old her father removed to Bristol. In 1852 she was the means of establishing the Reformatory School at Kingswood, the first of its kind in the kingdom. She died in 1877, aged 71.

Richard Price was born in 1820, at Bristol. He was a student in the Bristol School of Art, and obtained a bronze medal for modelling in 1857. He died on September 30th, 1865.

**JAMES GREIG SMITH.**

(BRONZE BUST.)

**E. F. FABIAN.**

Presented by the SUBSCRIBERS.

James Greig Smith was an eminent Clifton surgeon; born on July 21st, 1853, he died prematurely on May 28th, 1897.

**JOHN LOCKE.**

(PLASTER-CAST BUST.)

John Locke, the celebrated philosopher, was born at Wrington on August 29th, 1632, and died at Oates, High Laver, Essex, on October 28th, 1704.

**QUEEN VICTORIA.**

(BRONZE MEDALLION.)

**SIR JOSEPH E. BOEHM, BART., R.A.**

Presented by Alderman J. FULLER EBERLE.

**SIR GREVILLE SMYTH, BART. 1885.**

(MARBLE BUST.)

**ARIDIEONI.**

Presented by LADY SMYTH.

**MEDALLION.**

(GIRL'S HEAD IN MARBLE.)

**E. H. BAILY, R.A. 1850.**

Presented by W. W. HUGHES, Esq.

**CHRISTOPHER JAMES THOMAS,**  
**Mayor of Bristol, 1874-5.**

(MARBLE BUST.)

**T. R. ESSEX. 1895.**

Presented by CHARLES THOMAS, Esq.

Christopher James Thomas was born in 1807, and was for thirty-nine years a member of the Bristol Corporation. He died in 1894.

**E. H. BAILY, R.A.**

(PLASTER CAST.)

From the original statue in the possession of John Neeld, Esq.

**ADMIRAL ROBERT BLAKE.**

(PLASTER CAST.)

Born 1599. Died 1657

**THALIA.**

(PLASTER CAST.)

**DANCING GIRL.**

(PLASTER CAST, AFTER CANOVA.)

**MILTON SHIELD—Paradise Lost.**

(PLASTER CAST.)

Presented by ROBERT LANG, Esq.

**ROMAN EMPRESS ANTONIA.**

Born B.C. 38. Died A.D. 38.

(MARBLE BUST.)

Artist unknown.

Presented by W. HUDSON HEAVEN, Esq.

**A T A L A N T A .**

(MARBLE FIGURE.)

Artist unknown.

Presented by Mrs. PETHICK.

Atalanta, according to heathen mythology, was daughter of the King of Scyros; celebrated for her powers as a runner. She is here represented as tying up her sandal.

**V E N U S D E M E D I C I .**

(PLASTER CAST.)

Venus, the Goddess of Beauty. After the famous antique statue originally placed in the villa of Fernando di Medici at Rome, but removed to the gallery at Florence in 1680.

**H E B E .**

(PLASTER CAST.)

Hebe is described as the blooming Goddess of Youth, daughter of Jupiter and Juno. She was made by her mother cup-bearer to the gods. She is represented as a young virgin crowned with flowers, and had the power of restoring gods and men to the vigour of youth.

**E D M U N D B U R K E .**

(BRONZE STATUETTE.)

G. H. FOLEY, R.A.

(Formerly the property of the late Sir Henry Irving.)

Edmund Burke was born in 1729. He was Member of Parliament for Bristol from 1774 to 1780. He died in 1797.

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## INDEX OF CONTRIBUTORS to the Loan Collection.

Ackland, W. R.	..	..	..	..	..	210
Arrowsmith, J. W.	..	..	..	..	..	110, 257
Baker, Arthur	..	..	..	..	..	269
Barnett, E. A.	..	..	..	..	..	112
Bath, Corporation of	..	..	..	..	..	106, 107, 122, 237
Beechey, Mrs. F.	..	..	..	..	..	119
Birmingham, Corporation of	..	..	..	..	..	124, 129
Blackburn, Corporation of	..	..	..	..	..	230, 247
Blood, G. E.	..	..	..	..	..	243, 246
Cardiff, Corporation of..	..	..	..	..	..	199, 202, 212
Challis, David	..	..	..	..	..	197
Collingwood, Miss S. R.	..	..	..	..	..	232, 248
Doubting, Mrs. J. P.	..	..	..	..	..	115, 259
East, Alfred, A.R.A., R.E.	..	..	..	..	..	208
Eberle, J. Fuller	..	..	..	..	..	262
Fine Art Society, The	..	..	..	..	..	225
Finn, Herbert J.	..	..	..	..	..	249, 258, 264
Fry, Francis J.	..	..	..	..	..	231, 271
Fry, Right Hon. Lewis	..	..	..	..	..	278—304 (inclusive)
Fussell, Miss H. G.	..	..	..	..	..	219
Fussell, Miss Maud	..	..	..	..	..	215
Fussell, Philip	..	..	..	..	..	224
Gulley, Miss C. B.	..	..	..	..	..	276
Hale, W. Matthew, R.W.S.	..	..	..	..	..	108
Hare, Mrs. A. A.	..	..	..	..	..	105, 267, 275
Hare, C. Bowles	..	..	..	..	..	111, 239, 265, 270, 272
Harvey, Rev. A. J.	..	..	..	..	..	103A, 103B, 235
Hatherell, W., R.I.	..	..	..	..	..	196
Henshall, J. H., R.W.S.	..	..	..	..	..	240, 274
Herkomer, Prof. H. von, R.A	..	..	..	..	..	222, 244

---

High Sheriff of Bristol (H. L. Riseley, Esq.)	266
Horniman, Miss A. E. F.	133, 387
Hosegood, Samuel C.	104, 113, 117, 118, 211, 213, 218, 242, 260, 268
Leeds, Corporation of	132, 135
Leicester, Corporation of	209
Liverpool, Corporation of	123
Lord Mayor of Bristol, the Right Hon. (A. J. Smith, Esq.)	114, 216, 223, 256, 263
Maidstone, Corporation of	233, 234, 236, 245
Meyer, A. C., A.R.E.	227
National Gallery, Trustees of	388
Newcombe, F.	118a, 200, 220
Normand, Ernest	120, 201
Painter-Etchers and Engravers, Mem- bers of the Royal Society of	306—386 (inclusive)
Perry, Mrs. J. F.	238, 241, 261, 273, 305
Plymouth, Corporation of	127, 221
Preston, Corporation of	126, 214
Quick, Richard	198
Robinson, Arthur	116, 207, 217
Serpell, E. W.	131
Shepherd Bros., Messrs.	109, 136
Skeats, Leonard	204
Slocombe, E., R.E.	277
Stott, Executors of the late William	137—195 (inclusive)
Sunderland, Corporation of	128, 226
Victoria and Albert Museum, Trustees of the	125, 134
Walker, Francis S., R.H.A., R.E.	121
Williams, Sir Marchant	250, 251, 252, 253, 254, 255
Winterstoke, the Right Hon. Lord	130, 203, 205, 229
Wolverhampton, Corporation of	206, 228

# INDEX OF ARTISTS.

Alphabetical List of the Artists represented in the Permanent and  
Loan Collections, with the numbers distinguishing their Works.

Alma-Tadema, Sir L., R.A. . . . .	202
Armitage, E., R.A. . . . .	24
Armstrong, F. A. W. T., R.B.A. . . . .	35
Austin, S. . . . .	287
Barker, T. . . . .	22
Barret, G. . . . .	279
Bartlett, C. W. . . . .	70
Bartlett, W. H. . . . .	45, 46
Bates, D. . . . .	216, 223
Beechey, R. B. . . . .	119
Beverley, W. R. . . . .	50
Board, E. . . . .	102
Boughton, G. H., R.A. . . . .	130
Branwhite, C., R.W.S. . . . .	12
Branwhite, N. C. . . . .	64
Brett, J., A.R.A. . . . .	226, 245
Briggs, H. P., R.A. . . . .	13
Brown, T. Austen . . . . .	231
Buckler, J. C. . . . .	86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96
Bulleid, G. L., R.W.S. . . . .	257
Burgess, W. W., R.E. . . . .	334, 335
Bush, R. E. J., A.R.E. . . . .	314, 345
Carter, R. H. . . . .	131
Clausen, G., A.R.A. . . . .	214
Cleman, W. S. . . . .	203, 205
Collette, W. V. . . . .	101
Collingwood, W., R.W.S. . . . .	72, 232, 248, 269
Constable, J., R.A. . . . .	213, 218
Cooke, E. W., R.A. . . . .	298, 300
Cooper, T. S., R.A. . . . .	107, 135
Copeman, C. G., A.R.E. . . . .	359, 361
Cotman, J. S. . . . .	278, 281, 286

---

Cox, D.	...	...	...	...	...	233, 289, 290, 292, 293
Crawford, S. F., A.R.E.	...	...	...	...	...	312, 313
Crowe, E., A.R.A.	...	...	...	...	...	71
Curnock, J.	...	...	...	...	...	32, 56, 99
Curnock, J. J.	...	...	...	...	...	217, 243
Da Cortona, P. B.	...	...	...	...	...	42
Dalgliesh, T. I., R.E.	...	...	...	...	...	347, 353
Danby, F., A.R.A.	...	...	...	...	...	250, 251, 252, 253, 254, 255
Davis, H. W. B., R.A.	...	...	...	...	...	103
De Wint, P.	...	...	...	...	...	291
Dodd, A. C.	...	...	...	...	...	220
Doubting, J.	...	...	...	...	...	115, 118A, 259
East, A., A.R.A., R.E.	...	...	...	...	...	208, 327, 341, 348, 350
Edwards, E.	...	...	...	...	...	37, 38
Evershed, A., R.E.	...	...	...	...	...	356, 368, 368A
Exley, J. R. G., A.R.E.	...	...	...	...	...	373, 385
Faed, T., R.A.	...	...	...	...	...	123, 230
Fedden, A. R., R.B.A.	...	...	...	...	...	48
Fielding, A. V. C.	...	...	...	...	...	282, 295, 296, 297
Finn, H. J.	...	...	...	...	...	249, 258, 264
Fitton, H., A.R.E.	...	...	...	...	...	317, 321
Forbes, Mrs. E. S., R.W.S.	...	...	...	...	...	127
Forbes, Stanhope A., A.R.A.	...	...	...	...	...	129
Frank, W. A.	...	...	...	...	...	305
Fripp, A. D., R.W.S.	...	...	...	...	...	265, 275
Fripp, G. A., R.W.S.	...	...	...	...	...	111, 239, 267
Garland, V. T.	...	...	...	...	...	116
Goodall, F., R.A.	...	...	...	...	...	63
Goodwin, A., R.W.S.	...	...	...	...	...	236
Gotch, T. C.	...	...	...	...	...	100
Gow, A. C., R.A.	...	...	...	...	...	229
Graham, P., R.A.	...	...	...	...	...	97
Gulley, C. B.	...	...	...	...	...	276
Haden, Sir F. Seymour, P.R.E.	...	...	...	...	...	306, 307, 308, 309
Hale, W. M., R.W.S.	...	...	...	...	...	108
Hardy, J.	...	...	...	...	...	207
Harrison, J.	...	...	...	...	...	57, 58
Hartley, A., R.E.	...	...	...	...	...	375, 381

Hatherell, W., R.I.	..	..	..	..	..	196
Hayes, E., R.H.A., R.I.	..	..	..	..	..	61
Heaphy, T.	..	..	..	..	..	210
Heffner, K.	..	..	..	..	..	2, 3
Hemy, C. N., A.R.A.	..	..	..	..	..	65, 225
Henshall, J. H., R.W.S.	..	..	..	..	..	240, 270, 274
Herkomer, H. von, R.A.	..	..	..	..	..	29, 76, 84, 222
Hine, H. G.	..	..	..	..	..	235
Hodgson, J. E., R.A.	..	..	..	..	..	212
Holl, F., R.A.	..	..	..	..	..	103A, 103B, 132
Holroyd, Sir C., R.E.	..	..	..	..	..	323, 346
Hook, J. C., R.A.	..	..	..	..	..	126
Hughes, E.	..	..	..	..	..	200
Hunt, W.	..	..	..	..	..	247
Ibbetson, J. C.	..	..	..	..	..	5
Illingworth, A. S., A.R.E.	..	..	..	..	..	332, 339
Jackson, S.	..	..	..	..	..	4, 69
Jackson, S. P.	..	..	..	..	..	246
Johnson, H., R.I.	..	..	..	..	..	136
Kemp-Welch, L. E., R.B.A.	..	..	..	..	..	73, 85
Knight, C. P.	..	..	..	..	..	34, 122
Landseer, Sir E., R.A.	..	..	..	..	..	134
Langley, W., R.I.	..	..	..	..	..	221
Lawrence, Sir. T., P.R.A.	..	..	..	..	..	106
Leader, B. W., R.A.	..	..	..	..	..	19
Lely, Sir P., after	..	..	..	..	..	59
Le Sueur, E.	..	..	..	..	..	41
Martyn, E. K., R.E.	..	..	..	..	..	372, 384
Matveeff, F.	..	..	..	..	..	39
Merritt, A. L., A.R.E.	..	..	..	..	..	377, 378
Meyer, A. C., A.R.E.	..	..	..	..	..	227
Mondineu, E.	..	..	..	..	..	10
Monk, W., R.E.	..	..	..	..	..	315, 374
Morland, G.	..	..	..	..	..	1
Müller, P. R. A.	..	..	..	..	..	36
Müller, W. J.	..	..	..	..	..	6, 47, 60, 104, 110, 113, 117, 118, 211, 242, 268
Murray, J. G., A.R.E.	..	..	..	..	..	347, 379

---

Ness, J. A., A.R.E.	...	...	...	...	...	318, 322, 386
Nichols, C. M., R.E.	...	...	...	...	...	343, 380
Nicholson, F.	...	...	...	...	...	14
Niemann, E. J.	...	...	...	...	...	98, 224
Noble, J. S.	...	...	...	...	...	197
Normand, E.	...	...	...	...	...	40, 120
Osborne, M., A.R.E.	...	...	...	...	...	328, 369
Park, H.	...	...	...	...	...	11
Parsons, A., A.R.A.	...	...	...	...	...	237
Parsons, A. W.	...	...	...	...	...	52, 114, 263, 266
Parsons, J. F.	...	...	...	...	...	31
Paton, H., A.R.E.	...	...	...	...	...	376, 382
Percival, H., A.R.E.	...	...	...	...	...	331, 371
Philip, J. G.	...	...	...	...	...	238
Phillip, J., R.A.	...	...	...	...	...	206, 228
Phillips, L. B., A.R.E.	...	...	...	...	...	324, 326
Pichat, O.	...	...	...	...	...	27
Piper, E., A.R.E.	...	...	...	...	...	330, 336
Pocock, N.	...	...	...	...	...	75, 284, 285, 288
Poole, P. F., R.A.	...	...	...	...	...	125, 199
Pott, C. M., R.E.	...	...	...	...	...	360, 383
Pratt, J.	...	...	...	...	...	17
Prinsep, Val. C., R.A.	...	...	...	...	...	105
Prout, J. S.	...	...	...	...	...	53, 299, 302, 303
Pyne, J. B.	...	...	...	...	...	7, 109
Quick, R.	...	...	...	...	...	198
Rae, Henrietta	...	...	...	...	...	201
Roberts, D., R.A.	...	...	...	...	...	304
Roberts, J.	...	...	...	...	...	23
Robertson, H. R., R.E.	...	...	...	...	...	325, 342
Robson, G. F.	...	...	...	...	...	294
Rossetti, D. G.	...	...	...	...	...	133, 387
Schmalz, H.	...	...	...	...	...	33
Schröder, H., A.R.E.	...	...	...	...	...	316, 319
Skeats, L.	...	...	...	...	...	204
Slocombe, E., R.E.	...	...	...	...	...	277, 310
Slocombe, F., R.E.	...	...	...	...	...	333, 340
Smith, R., R.B.A.	...	...	...	...	...	68

---

Sparks, N., A.R.E...	362, 363
Spence, R., R.E. ...	364, 367
Stanfield, C., R.A. ...	128, 209
Stewart, E., A.R.E. ...	337, 344
Stott, W. ...	137—195 (inclusive)
Strutt, A. W., A.R.C.A., R.E. ...	311, 370
Syer, J. ...	9, 43, 49, 67, 112, 260
Syer, J. J. ...	54
Synge, E. M., A.R.E. ...	329, 365
Tayler, C. ...	124
Taylor, L., A.R.E. ...	320, 352
Thomas, P., R.E. ...	366
Todd, R. ...	256
Turner, J. M. W., R.A. ...	51, 388
Van Ruith, H. ...	20
Varley, J. ...	234, 280, 283
Vertuni, A. ...	28
Walker, F., A.R.A. ...	244
Walker, F. S., R.H.A. R.E. ...	121, 355
Walter, J. ...	25
Walton, E. ...	301
Waterson, D., A.R.E. ...	351, 354
Webb, J. ...	15, 16, 215, 219
West, W. ...	8, 66, 74
Whatley, H. ...	262, 273
Williams, T. ...	271
Williams, W. ...	26
Willis, F., A.R.E. ...	338, 358
Willis, H. B. ...	62
Willis, J. ...	44
Wimperis, E. M., R.I. ...	241
Wolfe, G. ...	30, 261
Wollen, W. B., R.I. ...	272
Woodville, R. C. ...	21
Wright, J., A.R.E. ...	357

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